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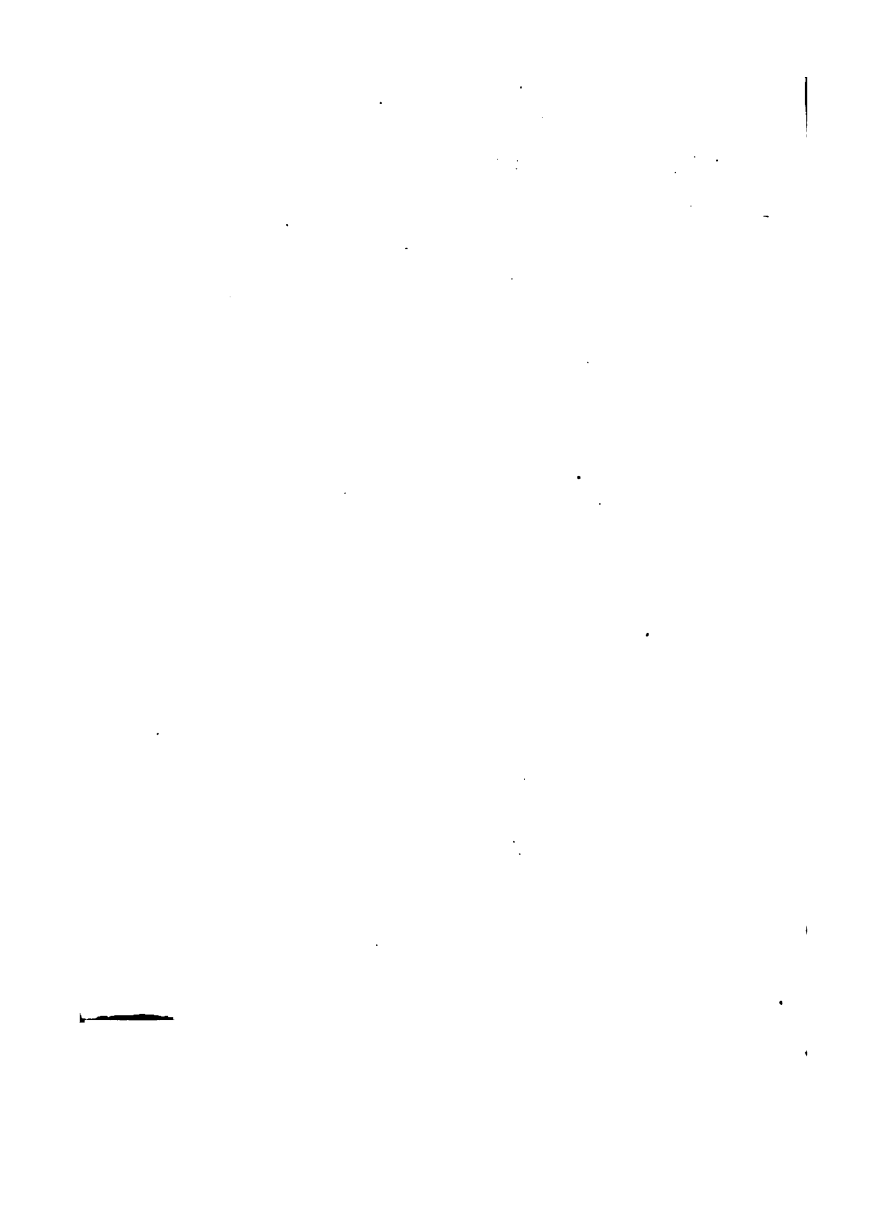
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PARIS
AND ITS
ENVIRONS

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PARIS AND ITS ENVIRONS.

BOGUE'S GUIDES FOR TRAVELLERS.

I.

BELGIUM AND THE RHINE:

WITH MAPS AND PLANS.

II.

SWITZERLAND

AND THE ALPS OF SAVOY:

WITH MAP.

This new series of GUIDES FOR TRAVELLERS has been prepared for publication at a moderate price, in the hope and belief that such compact volumes will be acceptable to the yearly-increasing number of Tourists. Steam, that has placed nearly all Europe within reach of the summer holiday-maker, by economizing time and money, has also done another service; it has rendered needless all the old directions about post-roads and cross-roads, post-horses and tolls, and drivers' fees and drink-money, and a score of other nuisances that in old times made travelling costly and troublesome. Now the Tourist has only to take his railway ticket, at a fixed price, from civil clerks, and that part of the business is complete. The lines run to all the places best worth seeing, and Guide-Books on the old system are obsolete, with the roads and villages they discoursed about. It is—to select a home illustration—no longer necessary to give a history of Brentford and of Hounslow, to while away the time of the traveller along a dusty road to Windsor. And so of places abroad. A railway and steam-boat Guide-Book is what is needed, with full accounts of chief places only. This is now offered, in the sincere hope that it may be acceptable to that great patron of all useful attempts—the Public. Any corrections or suggestions for future editions will be gladly received by the publisher, Mr. D. Bogue, Fleet Street, London.

BOGUE'S
GUIDES FOR TRAVELLERS.

III.

PARIS

AND ITS



ENVIRONS.

WITH A MAP.

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PREFACE.

It may seem necessary, in publishing a new "Guide to Paris," to explain the necessity for its appearance, and to account for that "want," which it is the professed object of every publication to supply. Of all the Guides to Paris, then, which at present exist, the great majority are imperfect and incorrect; while the only one which possesses real merit is very voluminous, and gives a variety of details as to the height, length, breadth, and depth of public buildings, the number of blocks of stone which they contain, the exact number of years which were occupied in constructing particular portions of them, and much other similar information, which by many would be deemed superfluous, and which to us appears intolerable.

In the present "Guide" we have made no attempt to describe every building and site which Paris contains; but we have written copiously upon all those things which the great majority of persons who visit Paris are anxious to see. The Art and Luxury of Paris are its great attractions; and we have accordingly called particular attention to the picture-

galleries, libraries, and restaurants, of the French metropolis. If we have devoted more space to the restaurants than to the public libraries, we have done so because English visitors are seen rather more frequently in the former than in the latter, and not because we prefer cookery to literature.

Our notices of the suburbs have necessarily been made very brief. Hachette's Guides (in French) to the environs of Paris, and to Paris itself, are the best works to which we can refer those readers who desire fuller information than is contained in our little book.

We have thought it advisable not to give any lengthened description of the French Palace of Industry. To do so satisfactorily would require a much larger space than we could devote to it; and the numerous cheap Guides to it, which are sold on the spot, and which give the most ample details respecting its contents and arrangements, render it unnecessary.

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BOGUE'S

GUIDES FOR TRAVELLERS.

PARIS.

CHAPTER I.

ROUTES FROM LONDON TO PARIS—PASS- PORTS—BAGGAGE, &c.

Routes.—There are Six different routes from London to Paris.

1. From London by steamer direct to Dunkerque, and thence by the Northern Railway to Paris.

2. From London by steamer direct to Boulogne, and thence by the Northern Railway to Paris.

3. From London to Southampton by railway, from Southampton to Havre by steamer, and from Havre to Paris by railway.

4. From London to Newhaven (Brighton) by railway, from Newhaven to Dieppe by steamer, and from Dieppe to Paris by railway.

5. From London to Folkestone by railway, from Folkestone to Boulogne by steamer, and from Boulogne to Paris by railway.

6. From London to Dover by railway, from Dover to Calais by steamer, and from Calais to Paris by railway.

It is also possible to reach Paris by going from London direct by steamer to Havre, and thence to Paris

by railway ; but no one could ever think of travelling by this route—or, at all events, any information or advice which this Guide might offer would be entirely thrown away upon such a person.

The worst of all the routes which we have indicated is the first. It is nominally one of the cheapest ; but, as the voyage from London to Dunkerque is of uncertain duration, it sometimes involves considerable and unexpected expense. The journey by rail from Dunkerque to Paris is tedious in the extreme ; and Dunkerque is celebrated for nothing but its distilleries, in which an inferior description of gin, or *genièvre*, is produced.

After the Dunkerque route, and the nameless one from London direct to Havre, &c., we must rank the route (No. 3) through Southampton and Havre as next in badness. The journey from London to Southampton is short and agreeable, and as much may be said for the journey from Havre to Paris ; but the passage from Southampton to Havre is long, rough, and, above all, uncertain. We have been at Southampton when the Havre boats have been unable to leave the harbour until long after proper time. We know that the passage is at all times a tedious one ; and we once had the pleasure of getting nearly half-way across the Channel, and then returning to Southampton, in order that some very necessary repairs might be effected in the engines of our “first-class” steam-vessel. We believe that new boats are at present running on this line, and that the South-Western Railway Company advertises them to do the passage in eight hours. In very fine weather, and in a very fine steamer, it would be quite possible to go from Southampton to Havre within the time specified, but the experiment is scarcely worth trying, except for the purpose of varying the route. The fares from London to Paris by this route (the tickets being available for four days) are 28s. for the first class

throughout; and 20s. for the second class throughout. The fee to the steward of the boat is, main cabin, 2s.; fore cabin, 1s.

The route (No. 2) from London direct to Boulogne, and thence by rail to Paris, is a convenient one for families who are travelling with an excessive amount of children, servants, and luggage, inasmuch as it is tolerably cheap, and only one interruption in the journey takes place. In very fine weather—but not otherwise—it may be reckoned that the voyage from London direct to Boulogne will occupy nearly ten hours. In bad weather, the traveller who leaves London Bridge direct for Boulogne may be an indefinite number of hours getting there, and then find himself too fatigued to continue his journey at once to Paris.

At present a train runs from London Bridge to Tilbury Fort in connexion with a steamer which runs from Tilbury Fort to Boulogne. By adopting this means of transit in preference to the direct route, the traveller will effect an economy in time of two hours, and in money of two shillings.

The route (No. 4) from London through Newhaven and Dieppe is the cheapest, most agreeable, and, in fine weather, altogether the best, for those who are not pressed for time, and who do not object to a six-hours' sea-passage. According to the advertisements, the passage from Newhaven to Dieppe is made in four hours; but even in the finest weather we have never made it in less than six. In bad weather, the passenger from Newhaven has, above all, to pray that he may arrive at Dieppe before the water in the harbour begins to fail, otherwise he will have to wait for the next tide. If, in addition to this, he should find on landing that the last train to Paris has just started, he will understand for the future that the Newhaven and Dieppe line is adapted exclusively for summer-day excursions. ~~The scenery~~ between Dieppe and Paris is very beautiful;

and any one who has time to travel by this line will, of course, have time to stop at Rouen for the sake of the Cathedral, the Church of St. Ouen, and the numerous objects of historical association in which the city abounds. The view from the heights, near the cemetery, will justify the tourist in incurring the amount of fatigue which he will have to undergo in order to obtain it. Plenty of guides are found at the Rouen station, willing and eager to do all the honours of the city in the smallest space of time. As, however, four days are allowed for the performance of the journey to holders of through-tickets from London to Paris, the traveller will have plenty of time to see the principal attractions of Rouen at his leisure. During the bathing season it is worth while to spend an afternoon at Dieppe, which is the most fashionable watering-place in France; where, however, watering-places are not so much frequented as in England. The fares from London to Paris by Dieppe are the same as those of the Havre line; that is to say, 28s. and 20s. The fee to the steward of the boat is, first class, 1s.; second class, 6d.

By far the shortest and most certain route is through Dover and Calais, or through Folkestone and Boulogne; the Folkestone and Boulogne route being the shorter of the two, that of Dover and Calais the more certain. The distance to Paris is less by sixty-five miles from Boulogne than from Calais; but the distance from Dover to Calais, on the other hand, is a few miles less than from Folkestone to Boulogne.

The journey from Paris to London through Calais is performed in twelve and a-half hours; through Boulogne in twelve hours. The only advantage of the Calais over the Boulogne route consists in the sea-passage being somewhat shorter. We should mention, on the other hand, that passengers by the Boulogne route always walk on board and on shore. Passengers by the Calais route are not always able to do the same, it being

sometimes necessary to use small boats for embarking at Dover.

Passengers taking "through tickets" can have their luggage sent to Paris direct, either through Calais or through Boulogne.

We extract the following information from the official announcement of the South-Eastern Railway Company.

"There are now five departures daily from London for Paris, and from Paris for London—namely, the two Tidal Services *viâ* Folkestone and Boulogne, and the Fixed Services *viâ* Dover and Calais.

"**The Tidal Train.**—This is the quickest and most comfortable means of communication between London and Paris; it is performed every day *viâ* Folkestone and Boulogne, the time of departure varying in accordance with the tide. The passengers (first and second class) are conveyed by Express Train to Folkestone, where they find a powerful Steamer waiting at the quay to receive them: they walk on board, and two hours afterwards are landed at Boulogne, where another special train is in readiness to convey them immediately to Paris. The whole journey is thus performed without interruption—no small boats for embarking or disembarking being required.

"**Fares.**—London to Paris, first class, 2*l.* 13*s.* 2*d.*; second class, 1*l.* 18*s.* 2*d.*

"**Luggage.**—Passengers for Paris by the Tidal Trains are strongly recommended to have their luggage registered at the London Station direct for Paris, to prevent its detention at the Boulogne Custom House for examination. Passengers who do not take this precaution run the risk of either being left behind at Boulogne or being separated from their luggage. A charge of 1*s.* per passenger is made for registration, which includes the expense of conveyance to and from the steamer.

“Fixed Morning Service *via* Dover and Calais.—An Express Train (first and second class) leaves London at 8.10 a.m. every day, and arrives at Dover in time for the South-Eastern Company's steamer, which sails at 11 a.m. to correspond with the 2.30 p.m. train from Calais, arriving in Paris at 11.15 p.m.

“Fares.—London to Paris, First Class, 3*l.* 1*s.* ; Second Class, 2*l.* 3*s.* 9*d.*

“A similar train, with corresponding steamer, leaves Paris at 7.0 a.m. every day, the passengers by which arrive in London at 10.15 p.m.

“Fixed Afternoon Service, *via* Dover and Calais.—An Express Train (first and second class) leaves London at 1.30 p.m. every day except Sunday, and arrives at Dover in time for the French Mail Steamer, leaving at 4.0 p.m., to correspond with the 8.0 p.m. train from Calais, arriving in Paris at 5.30 the following morning.

“Fares.—London to Paris, First Class, 3*l.* 1*l.* ; Second Class, 2*l.* 3*s.* 9*d.*

“A similar train, with corresponding steamer (Saturdays excepted), leaves Paris at 1.45 p.m., the passengers by which arrive in London at 4.30 a.m.

“The Night Mail Train.—The third departure from London for Paris is by the Mail Train at 8.30 p.m. *via* Calais, arriving in Paris at 9.50 o'clock the following morning.

“Fare.—London to Paris, 3*l.* 1*s.* No second class.*

“The Mail Train leaves Paris for London at 7.30 p.m. arriving in London, *via* Calais, at 7.45 a.m.

“Note.—By the train leaving Paris at 8.30 p.m. passengers can have their luggage registered direct for London, and so avoid detention at Dover ; the regis-

* Although it is impossible to travel second-class throughout by the night mail train, a first-class ticket to Calais only may be taken, and a second-class ticket from Calais to Paris. In this case, however, luggage cannot be booked direct from London to Paris, and the traveller will have to content himself with a carpet-bag, which he will be allowed to take with him into the train.

tered luggage not being examined by the Customs until its arrival at the London Bridge terminus. By this means the passenger is also relieved of all care for his luggage during the journey from Paris to London. The charge for registration is one franc per package."

On Sundays the Mail Packets do not sail between Dover and Calais, so that passengers by the Mail Train from London on Sundays, or from Paris on Saturdays, cannot make the whole journey without interruption.

The harbour of Calais is accessible at all times of the tide; the Railway Station is on the Quay, where passengers land from the steamers; and the police-office, for the examination of passports, is within the station. An Exchange Office and Refreshment Rooms are also within the station.

The Railway Station at Boulogne is at Capecure, a short distance from the harbour. Omnibuses are always in readiness to convey passengers from the Custom House to the station, where refreshments can be obtained."

Passengers returning to England should bear in mind the following

"ARRANGEMENTS AT FOLKESTONE FOR PASSING LUGGAGE.

"The Directors of the South-Eastern Railway Company, with a view to ensure despatch, and to enable passengers to proceed from Folkestone Harbour to London or elsewhere by the earliest train after their arrival, have become responsible to the Crown for the payment of the duties on goods liable thereto contained in baggage, provided the same be passed by Mr. T. G. LEDGER, the duly authorised Officer of the Company, and who is always in attendance at the Custom House on the arrival and departure of the Company's packets.

"But passengers are at liberty to pass their own

entries, or to employ other agents, should they prefer doing so.

"The Company's Officer makes no charge whatever for passing baggage free of duty.

"The South-Eastern Company can be in no way responsible for any detention or inconvenience that may arise to passengers who do not employ the Company's Officer, who is expressly deputed to perform this service.

"Under the arrangements made, the deputed Custom-house Agent of the Company is authorised by the Commissioners of Her Majesty's Customs to pass a general entry for all articles subject to duty, after the departure of the passengers, *which saves time and trouble.*

"On articles in passengers' baggage liable to duty, 1s. for every entry when the duty amounts to less than 5*l.*, and 1*s.* 6*d.* when above that sum, are the charges authorised by the Company.

"Passengers wishing to proceed per first train direct to London or elsewhere immediately on their arrival, can do so by leaving their keys with the Company's Customs Agent, Mr. T. G. LEDGER, who will forward their luggage to London Bridge Station at 1*s.* per package; and if so ordered, it will be sent to their residence in London at 6*d.* *extra* per package under 56*lbs.*, and 8*d.* per package *extra* if above that weight.

"Charges Payable by Passengers at Folkestone.

Conveying luggage from the packet to the Custom	<i>s.</i> <i>d.</i>
House, and from the Custom House to the Rail-	
way Station	each passenger 0 6

"*Note.*—When parties have left their luggage in the hands of the Company's agents at the Custom House, it is necessary that they should, on its arrival at the station, point it out, and see it correctly ticketed and placed in the train."

The scenery along the line from London to Dover and Folkestone is very beautiful. We do not know of any objects of special interest which can be seen from the railway, if we except the Glass Palace at Sydenham, the architecture of which is considered by some persons to possess great merit.

From the railway terminus at Folkestone to Folkestone Pier is but a step. Close to the place from which the boat starts for Boulogne is a small establishment for the sale of refreshments.

At Boulogne those persons who have omitted to book their luggage direct to Paris will have to pass it through the Custom-house, and will, in all probability, lose the special train to Paris.

The exactions on the road from Boulogne to Paris are numerous, and well organised. At the Boulogne Custom-house 50 centimes (half a franc) are charged for passing any trunk or parcel weighing less than 20 kilogrammes (about 44 lbs.). Should the trunk weigh the 20 kilogrammes, 80 centimes (16 sous) are charged, and there are but few instances of any sort of package being estimated as weighing less than that amount. It is fair to add that these charges are made for the benefit of the wives of Boulogne sailors and fishermen; although why these ladies should be supported by travellers, rather than by the people of Boulogne themselves, we are unable to say. The charge exacted by the Custom-house for each package entitles the owner to have it carried to any part of the town, or to the railway station at Capecure, without further expense. The portage is effected by the fishermen's wives, and many persons are shocked at the apparent inhumanity of allowing them to carry such heavy burdens; as if there would not be a still greater inhumanity in allowing them to starve. The Boulogne Custom-house is always full of commissioners, who generally pretend to be officials, and after obtaining the luggage of in-

genuous passengers make a charge for having seen it duly passed. These commissioners are of no use to any one, excepting to those persons who do not understand a word of French. The cab-fare from the Boulogne Custom-house to the railway station is a franc and a half, and an additional three or four sous must be given to the driver. At the Boulogne railway station those persons who have not taken through tickets must have their luggage booked for Paris. A commissioner, disguised as a railway official, will offer to direct the traveller to the office where this operation is performed, and will of course charge for his trouble. The charge for booking a trunk weighing fifty or sixty pounds is two sous, but the commissioner who gets it booked would feel insulted at so small a sum being offered to him. At the Paris terminus, commissioners will be found both willing and anxious to call a cab, and put a carpet bag into it, at what they consider reasonable charges.

In England the conveyance of luggage from the cab to the railway train, and from the railway train to the cab, is the duty of the railway porters, and is performed by them without charge. In France it is thrown as much as possible into the hands of licensed swindlers, who do not even wear a badge, so that travellers may beware of them. It must be understood, that all the inconveniences at Boulogne which we have specified will be avoided by having luggage booked direct to Paris.

The scenery on the road from Boulogne to Paris is dull. At Amiens there is a garden of novel arrangement on the sides of the "cutting" through which the railway runs. Amiens is also remarkable as the principal station for refreshments. The train generally waits there about twenty minutes, sometimes for half an hour. The time at which the train starts is generally announced on a board which is hung up outside

the refreshment-rooms, and in all cases sufficient notice is given of its departure. At all stations where refreshments are to be obtained the prices are marked on the *carte*. Soup costs 50 centimes (10 sous); a plate of meat, 1 franc; wine at the rate of 2 francs a bottle. The express train also waits at Creil for about ten minutes. Those who are disposed to avail themselves of our experience will take their coffee at Creil, having previously dined at Amiens.

Amiens is a town of some importance, and, like nearly every other town in France, has many English inhabitants. Its principal attraction is its cathedral, which is at a short distance from the Railway Station.

Passports.—English visitors to the sea-ports of France are admitted without passports; but if they intend to proceed to the interior, a passport is indispensable. To those who contemplate a lengthened residence or an extended tour, the most convenient passport is that issued by the Foreign Office; but for a temporary visit, one can be most readily obtained from the French consul. Those to whom time and saving of trouble is an object can procure a Foreign Office passport at a very moderate charge, in addition to the official fee, through the agency (amongst others) of Mr. John Lee, 440 West Strand.

Passports for France can be obtained at the French Consulate, 36 King William Street, City, on payment of 5s.; and it is advisable that all travellers to Paris should provide themselves with one before leaving London. Persons, however, who may have neglected to take this very necessary precaution will be allowed to land in France, but they must at once apply for passports to the English Consul, or they may find some difficulty in reaching Paris; that is to say, they may be sent back on or before getting there. Englishmen are seldom asked for their passports, so that it is quite possible to go from London to Paris without possessing one; accordingly, in cases of emergency, persons who have neglected to procure a passport in London would

rather than wait in Calais or Boulogne, proceed at once to Paris, and run the risk of being asked to show it. We have ourselves tried this plan with success, but do not by any means recommend it.

It is an error to suppose that Englishmen must have their passports *viséd* in Paris before returning to England. This formality is altogether superfluous.

Englishmen who find themselves in Paris without a passport can procure one, without charge, at the British Consulate, 39 Rue du Faubourg St. Honoré; but it is necessary, on applying for one, to produce a letter from a householder resident in Paris, testifying that the applicant is a British subject.

Arrival in Paris.—If a *commissionnaire* (several of whom are attached to every large hotel) be sent to the station with the necessary ticket, he can clear the luggage without the presence of the owner, so that those who arrive in Paris with a large amount will do well to proceed to an hotel at once and have their things sent for afterwards.

A single carpet-bag can be taken by each passenger into the train, and will be readily passed by the Custom-house officers, generally without inspection.

If the luggage-ticket should be lost, a description in detail of the objects of which the luggage consisted will at once procure its restitution.

At the terminus of the Northern Railway (*Chemin de fer du Nord*), near the Place Lafayette, there is a *bureau de renseignements*, at which every information is afforded to English travellers. The place abounds in interpreters. Of course, cabs are always in attendance at the railway stations. The journey from the station to any part of Paris costs a franc and a quarter, or a franc and a half, according to the class of vehicle taken. (*Vide* Chap. II.) A tariff of charges is exhibited in the interior, but it is understood that a few sous extra (*pour boire*) are always to be given to the driver, except in cases of unpoliteness, when, in place of the usual gra-

tuity, a summons to the Prefecture should be substituted. No extra charge is made for luggage, but its weight and dimensions must not be inconveniently great.

CHAPTER II.

HOTELS, LODGINGS, &c. &c.—HOW TO LIVE— LETTERS FROM ENGLAND—ADDRESSES OF VISITORS—CABS—MISCELLA- NEOUS INFORMATION.

Hotels.—The terminus of the Northern Railway, and even those of the Dieppe and Havre Railways, are infested with *commissonnaires*, who seize on the traveller directly he sets his foot on Parisian soil, and endeavour to drag him away to the hotels, of which they are the representatives. To form any opinion as to the merits of an hotel from the statements made by the *commissonnaires*, would be as absurd as to judge of the distance of one place from another by the estimate of a London cabman ; we will, therefore, at once, give the names of a few hotels, at which the newly-arrived will generally be sure to find accommodation.

The most celebrated hotel for Englishmen is *Meurice's*, in the Rue Rivoli. It is tolerably dear, but would not be found expensive by a single man, who could content himself with a bed-room and dine at the table d'hôte. A suite of rooms, breakfast and dinner served in them as by the *carte*, with attendance, &c., will make even a very short residence at Meurice's appear a very expensive one. Those visitors who disdain economy should make a point of securing rooms in the front of the hotel, from which they will have a magnificent view of the Tuileries Gardens.

A far better, and scarcely more expensive hotel than Meurice's, is the *Hôtel des Princes*, in the Rue Richelieu. It is, however, one of the dearest hotels in Paris. A bed-room can certainly be obtained there for four or five francs a-night, and even less; but most things in the *Hôtel des Princes* are as dear as they are good, and, accordingly, are very expensive. The dinner at the table d'hôte only costs five francs (*vin ordinaire* included), and it is not necessary to order any extra wine. This is far less than a dinner of the same quality, and served in the same style, would cost at the *Maison Dorée*, or *Vachette's*. In fact, it is well worth the while of a non-resident to visit the table d'hôte in question: to do so, it is supposed that he must inscribe his name in the morning in a book kept for the purpose, but we can assure our readers that this precaution is by no means necessary. We may state generally that the entire expenses of a single man at the *Hôtel des Princes* need never amount to more than twenty francs a-day.

The *Hôtel du Rhin*, in the Place Vendôme, is an excellent French hotel, and was the residence of Louis-Napoleon before his election to the Presidency. Another first-rate French hotel is the *Hôtel Mirabeau* in the Rue de la Paix, of which a description appears in the first part of *Pelham*.

The *Hôtel de Lille et d'Albion*, in the Rue St. Honoré, is more frequented by English than any other hotel except Meurice's; its charges are scarcely more moderate than those of the Rue Rivoli establishment.

The *Hôtel Bedford*, in the Rue de l'Arcade, is half English and half French. It is the nearest decent hotel to the terminus of the Dieppe and Havre Railway.

The *Hôtel des Etrangers*, in the Rue Vivienne, is a good and not an expensive hotel. It is nearer the terminus of the Northern Railway than any of the other hotels we have mentioned, with the exception of the

Hôtel des Princes. It is situate in one of the best streets in Paris, and is close to the Palais Royal on the one side and the most fashionable part of the Boulevard on the other. The *concierge* and several of the servants speak English.

Bed-rooms at the Hôtel des Etrangers, the Hôtel Bedford, and the Hôtel de Lille et d'Albion, may be had for two or three francs a-day, with ten or fifteen sous a-day for attendance. As rent has increased everywhere in Paris during the last two years, it may be considered generally that at present three francs a-day is a fair price for a good bed-room in a good hotel.

There are various other hotels in or near the Rue St. Honoré and the Palais Royal, where the charge for the best rooms is only two francs per day, with half a franc for attendance.

If the visitor feel inclined to cross the Seine and take up his residence in the Quartier Latin, in the midst of artists, students, professors, and grisettes, he must at once approach the delightful gardens of the Luxembourg, and secure an apartment (that is to say, not "*un appartement*," but a room) at the *Hôtel Corneille*. It is true that persons have been known to take two rooms there ; but these are exceptional cases ; and as a general rule it may be stated, that any one who hires a sitting-room at the Hôtel Corneille (which boasts of a *salon* for the table d'hôte, a restaurant, two cafés, and five billiard-tables) is looked upon by Madame Fouché as an Englishman of the most extreme opinions, and treated accordingly. Students, and all those who wish to examine the peculiarities or enjoy the pleasures of student life, must, without hesitation, adopt the Hôtel Corneille as their head-quarters. They will have six classes of bed-rooms on six different floors to select from, and some of the one hundred and fifty which the hotel contains are generally to be found unoccupied. It is even rumoured that, during the height of the studying

season, the rooms on the seventh floor find occupants ; but as a sufficient number of persons capable of ascending higher than the sixth have not yet been discovered, the truth of the report has never been fully confirmed. The rooms on the first floor cost from forty to fifty francs per month ; those on the second, thirty and thirty-five ; until, on the sixth, we find them at the almost nominal prices of eighteen and even fifteen francs. Z. Marcas, who is well known to every determined reader of Balzac, paid only fifteen francs a-month for the room in the Hôtel Corneille, in which he nearly worked himself to death ; and at the present moment many students, who are working less than Marcas, are, nevertheless, paying no more. The Hôtel Corneille has decidedly a literary reputation, and we find it mentioned familiarly by several English writers. Thackeray speaks of it in his *Paris Sketch-Book*, and Albert Smith, in a tale of which we once had the pleasure of reading a small portion, implies that he lived there. The bust of Corneille is still reverentially preserved in the principal café, but in the evening it is usual to crown it with an old hat. Every lodger on the four lower floors is entitled to have a clock on his mantelpiece, and every one throughout the hotel has a large piece of sand-paper fastened against one side of the fire-place, in order to induce him to respect the paper of the room when he has occasion to light an *allumette*. This precaution would lead one to suppose that the inhabitants of the Hôtel Corneille were much addicted to smoking,—a supposition which is, in fact, eminently true.

The table d'hôte at the Hôtel Corneille costs a franc and three-quarters, or a franc and a half to those who dine at it regularly. These charges include half a bottle of wine.

Boarders are taken for about one hundred francs a-month (including everything), the charge varying according to the position of the room occupied.

The Hôtel Corneille is divided into two departments, one for married persons, the other for single men ; it is to the latter class alone that we recommend it.

Lodgings can be obtained on the left bank, or Luxembourg side of the Seine, for thirty or forty per cent less than on the right side. The cheapest lodgings of all are to be found in the Quartier Latin, or that part of Paris which is in the vicinity of the Sorbonne, the College of France, and the schools of Law and Medicine ; and the boundaries of which are the Panthéon and the Luxembourg on the south, the Rue St. Jacques on the east, the Rue Bonaparte, or Rue du Bac, on the west, and the Seine on the north. The rents in the best part of the Faubourg St. Germain (that is to say, in the neighbourhood of the Palais Législatif) are higher than in the Quartier Latin, but much lower than in the vicinity of the Boulevards.

Lodgings are usually let by the fortnight or by the month, and it is usual to pay the rent for the first fortnight or month in advance. When a choice of rooms has been made, it is necessary, in order to secure them, to pay the *concierge* a deposit of five or ten francs on the rent. It is customary to give this functionary something on leaving the house ; and, above all, it is essential never to call him "*portier*,"—always to say, "*cordon, s'il vous plait*" (and not "*cordon*" alone), when you want the door opened, and to make him a present on New-year's Day. In default of these precautions he will make a point of not hearing you ring when you come home late, and may exercise his power in a variety of other disagreeable ways.

Those who intend to reside permanently in Paris, who wish to do so with the least possible expense, and who, at the same time, are determined to inhabit the "right bank" of the Seine, should go to the neighbourhood of the lower Boulevards, where they can get cheap lodgings enough, either in the Marais, (that is to

say, between the Rue St. Martin and the Place de la Bastille,) or in its immediate neighbourhood.

Owing to the mixture of classes and professions in all parts of Paris, there is scarcely an uninhabitable quarter in the whole city. It has no equivalent for our Whitechapel, Wapping, or any portion of the dreary East end; and even our "Surrey side of the water" has merely a geographical analogy with the left bank of the Seine. Accordingly, although the neighbourhoods of the Bastille and Luxembourg are unfashionable, they are neither of them ridiculously so. In London, no man of any celebrity in art or politics would live in the Barbican, or in the vicinity of the Tower; but in Paris, Jules Janin's residence is opposite the Luxembourg gardens; and Victor Hugo, who was once a peer of France, and who remains the author of *Marion Delorme*, occupied the very house in the Place Royale in which his heroine used to live.

As a general rule, the resident in furnished apartments must only expect the people of the house to make the bed, sweep the rooms, clean boots, and attend to visitors who call upon him. Special arrangements can generally be made for obtaining breakfast on the premises, but dinner must be looked for elsewhere. Of course it can be ordered in from a restaurant's, and in this case the lodger may as well order it himself as allow his *concierge* to do so; but he must not expect to have things cooked at home, unless he choose to cook them himself. Accordingly, it is better for a person who is only going to stay a few weeks or months in Paris, to live in an hotel; in which case, it is by no means necessary that he should either breakfast or dine there, unless he desire to do so.

At most hotels where rooms are taken by the month, no charge is made for attendance. We may state, as an invariable rule, that when attendance is not charged in the bill, it is not expected that attendance should be

paid for. It is not usual to charge for attendance in private lodging-houses, but a gratuity should be given to the *concierge* on entering; and those who wish to have their letters and newspapers brought to their rooms immediately after the postman has left them, are advised to renew it from time to time. Gratuities to servants in Paris, as in other parts of the world, will, of course, ensure an extra amount of attention.

We do not, by any means, recommend the reader to live in a *maison meublée*, which is a kind of public lodging house; but we recommend him, by all means, not to live in a *pension*, which is too often a private gambling-house. The *pensions bourgeoises*, however (such as the "Maison Vauquier" in the *Père Goriot*), form honourable exceptions to this rule. These establishments flourish between the Jardin des Plantes and the Luxembourg, and their charges for board and lodging do not exceed one hundred francs a-month.

Books.—To intending purchasers we can safely recommend Amyot, 8 Rue de la Paix, who, having resided some years in London, we need scarcely say speaks English, and is in all respects *au fait* as regards the wants and wishes of the English. Messrs. Stassin and Xavier, Rue de la Banque, lay themselves out more especially for English books.

Letters.—A person about to visit Paris, and not knowing what his address there will be, can have his letters directed, *Poste Restante*. The office of the *Poste Restante* is at the post-office in the Rue Jean Jacques Rousseau, and before letters waiting there are given up it is necessary that the applicant for them should identify himself as the person to whom they are addressed, by producing his passport.

Postage.—From the 1st January, 1855, the rate of postage between any part of France and the United Kingdom is as follows (*prepaid*):—

Not exceeding $\frac{1}{2}$ oz.	4 pence, or	8 sous.
" $\frac{1}{4}$ "	8 "	16 "
" $\frac{1}{2}$ "	12 "	24 "
" 1 "	16 "	32 "

increasing 4 pence, or 8 sous, for each additional quarter of an ounce ($7\frac{1}{2}$ grammes).

Unpaid letters are charged double the above rates.

Registered letters must be prepaid, and are charged double the ordinary postage.

Letters for London, if posted at the Bourse, the General Post-Office in the Rue Jean Jacques Rousseau, or the Place Lafayette, before eleven in the morning, will be delivered the next morning between eight and nine o'clock. At the branch offices and receiving-houses letters must be posted earlier than at the principal *bureaux*.

At the minor offices and receiving-houses the letters for the second mail must be posted before half-past three, four, or half-past four, according to the district and office at which the letter is posted.

At the office of the Bourse, at the General Post-Office in the Rue Jean Jacques Rousseau, and at the office attached to the Corps Législatif, letters for the second mail can be posted, prepaid or otherwise, until five. At the office in the Rue Jean Jacques Rousseau letters, if prepaid, can be posted until a quarter past five.

At the office of the Place Lafayette, letters, if prepaid, can be posted until seven, and those letters, with the others sent by the second mail, will be delivered in London the next morning at eleven; *i. e.* only a few hours after the distribution of the letters sent by the first mail.

Those persons who have acquired the disastrous habit of not posting their letters until the last possible moment, should bear in mind that the office in the Place Lafayette is closed exactly at seven, and that for

some minutes before that time it may happen to be so crowded that the necessary operation of prepaying (supposing the poster to have no stamps) cannot be accomplished without considerable difficulty. On Thursdays, above all, the day on which the American mail is despatched from Paris, the office is always occupied, for more than ten minutes before the time of closing the box, by dilatory letter-writers and correspondents for American journals, who have not yet learnt the desirability of keeping a supply of stamps and affixing the proper number to their communications without going inside the office at all. Letters for London bearing stamps to the value of eight, sixteen sous, and so on, according to weight, have only to be thrown into the box up to the moment of the clock striking, and they will be safely delivered in London the next morning.

Postage-stamps can almost always be procured at the tobacco-shops. The vendors, generally speaking, know nothing about post-office regulations, and any remarks they may happen to make about the postage of letters from Paris to London will, in all probability, be incorrect. The stamps are, as in England, distinguished by different colours, as well as by having their value printed upon them. Stamped envelopes are not issued in France.

Addresses.—The addresses of most of the English visitors in Paris can be ascertained by looking over the address-book at Galignani's reading-room (in the Rue Vivienne), or by applying at the hotels which the English chiefly patronise. These, as we have before stated, are: the Hôtel des Princes, Meurice's, the Hôtel de Lille et d'Albion, the Hôtel Bedford, the Hôtel des Etrangers, &c. The name, occupation, &c., of every lodger in an hotel are inscribed in a book kept for the purpose. It is possible, if ordinary means fail, to obtain the address of any Englishman who happens to be

living in an hotel or in furnished rooms, by applying at the Préfecture of Police ; but we need scarcely add, that the books of that establishment are not generally open to the curious.

Cabs.—Cab-fares vary from 1f. 10c. to 1f. 50c. for a drive from any one part to any other part of Paris. The charge per hour varies from 1f. 50c. to 2f. For *Voitures de Remise*, which are generally found in the court-yards of hotels, and which are infinitely superior to the *Voitures de Place*, the charge per hour is only 2f.

Money.—English money can be changed for French at several shops in the Palais Royal, in the Rue Vivienne, and on the Boulevards.

Persons living on the left bank of the Seine can get English money changed in the Rue Dauphine.

Money can be sent from London to Paris through a banker, who gives an order on his Paris correspondent, which has to be forwarded to the person in Paris for whom the money is intended. Before the order is presented for payment, the bearer has generally to go to the *Bureau du Timbre*, at No. 8 Place de la Bourse (top floor), and get it stamped. For this a very trifling per-centage has to be paid. There are also money-changers in the Haymarket, and on Cornhill, near the Exchange, through whom the smallest sums may be transmitted.

Bank of England notes may be sent with safety in registered letters. When a letter has been registered in London it is given up to the person in Paris to whom it is addressed, and not, under any circumstances, to any one else.

Coin should never be forwarded through the post. A notice at the Post-office, and all the branch offices, warns persons against this mode of transmitting money, and specifies it as unsafe.

Money may be sent from one part of France to another by means of a post-office order, or *mandat*.

French money is always reckoned in francs and centimes, and not in francs and sous. A franc contains 100 centimes, and five centimes are equal to one sou.

Money:—

25 francs	= 1 Sovereign.
5 francs	= 4 Shillings.
1 franc 25 cent. (or 25 sous)	= 1 Shilling.

Weights and Measures:—

1 Kilogramme	= 2 lbs. 3 oz. 4428 drachms avoirdupois.
100 Kilogrammes	= 220½ lbs. or nearly 2 cwt.
1 Mètre . .	= 1 yard, 3 inches, and 371-1000 ^{ths} of an inch.
1 Litre . .	= 1 pint, and 76-100 ^{ths} of a pint.
1 Hectolitre.	= 22 imperial gallons, and 1-100 th of a gallon.

English Places of Worship.—Ambassador's Chapel, 5 Rue d'Aguesseau; Chapelle Marbœuf, 78 *bis* Rue de Chaillot, Champs Elysées. There is also a Wesleyan chapel where service is conducted in French and English, 23 Rue Royale.

CHAPTER III.

RESTAURANTS.

A **PARISIAN** restaurant, however excellent, never retains its vogue for more than a few years. Twenty years since the Rocher de Cancale and Borel's cookery attracted all the diners in Paris. Balzac, whose charming novels form a comprehensive and wonderfully minute history of society in France from the Restoration to the Revolution of 1848, makes his heroes of 1830 dine at the Rocher de Cancale. Some years afterwards we find them uttering epigrams after an orgie at Véry's, and had the historian of manners lived to write about

distinguished members of society in the present day, he would, if he had felt inclined to give them anything to eat, have treated them to a magnificent banquet at Vachette's.

The Rocher de Cancale has now ceased to exist, and the most esteemed restaurant in the Rue Montorgueil, which Borel first made celebrated, is Philippe's, of which we shall speak hereafter.

Véry, Véfour, and the Trois Frères Provençaux (all at the back of the Café de la Rotonde in the Palais Royal), appear to have been for some time the rivals of Borel, and they at last succeeded in destroying that Rock (of Cancale) upon which all his faith was built. The best of the three great Palais Royal restaurants is the *Trois Frères*, and its *cuisine* has still many faithful adherents among the most eminent *gourmets*. The *Journal Gastronomique*, which unfortunately perished during the catastrophe of the 2d of December, used to speak with raptures of the *poulet au Marengo*, as prepared at this establishment. The *Trois Frères* is the great place for anniversary dinners and complimentary entertainments of every kind, and it may be fairly said that its feasts are unrivalled; for mere dinners, however, the best judges go to the Boulevard.

The easy decline and very slight fall of the *Trois Frères* and its companions may be partly accounted for by the influx of provincial and foreign sight-seers, who in a given time must lower the standard of taste wherever they present themselves. After a certain number of thousand persons have been to the *Trois Frères*, not in order to dine, but for the sake of seeing the place and being able to *say* that they have dined there, the cooks begin to understand their customers, and become negligent. Unfortunately, in comes an old gentleman who *does* want to dine, when the cooks, thinking he only wants to see the place and say he dined there, serve him in an incomplete manner. The next day the old

gentleman takes a short walk, and discovers a wine-shop where cutlets are decently cooked, and the Lafitte of some celebrated vintage is kept. A few years afterwards, if the old gentleman has a number of friends and a great reputation for epicurism, the wine-shop may have become the fashionable dining-place of the day. Many of the Parisian restaurants have had no other origin.

The Boulevard has long been waging a desperate war against the Palais Royal, and has now fairly beaten it. The Boulevard des Italiens and Boulevard Montmartre form the favourite promenade of the Parisians in the afternoon, and also their favourite promenade in the evening. Why, then, should they be compelled to forsake it during the brief but interesting period by which the afternoon and evening are separated, and during which an amiable prejudice commands us to dine? The Parisians have understood the absurdity of doing so, and the crowded state of the brilliant restaurants with which the Boulevard is adorned, from the Chaussée d'Antin to the Rue Montmartre, testifies at once to their intelligence and their taste.

The restaurants of the two most fashionable Boulevards are all great, but the greatest of these are:—

The *Café de Paris*, which, before the glory of the Palais Royal was eclipsed by that of the Boulevard, had a distinct reputation for breakfasts.

The *Café Anglais*, where the breakfasts and suppers have long been equally celebrated.

The *Maison Dorée*, or House of Gold, which is probably the best dining-place, and certainly the best supping-place, in all Paris; which is never closed except to those who are without money, and where the private rooms combine the attractions of the restaurant with the comforts of a home.

The *Café Riche*, whose proprietor has given it his own name, and which adjoins the House of Gold, whose former proprietor was Hardy; in consequence of which facts it has been stated with regard to the rival estab-

lishments, that "*il faut être très riche pour dîner chez Hardy, et très hardi pour dîner chez Riche.*" And this being partially interpreted means, that you must be very rich to dine with Hardy, and very *hardi* (i.e. bold) to dine with Riche. (The fact of Hardy having been succeeded by Verdier has at length made the old joke about the Café Hardy and the Café Riche entirely obsolete.)

Vachette, whom (for the present) the Parisian delighteth to honour, is to be heard of at the corner of the Boulevard and the Rue du Faubourg Montmartre. His establishment is less showy than those of his competitors, but it is he who holds the wooden spoon of honour, and who is esteemed the culinary champion of France. There are nearly half-a dozen other restaurants, where the casual visitor might happen to dine as well as at *Vachette's*, but *Vachette* is the hero of the hour, and his is at present the favoured house. This was not the case ten years ago, and will certainly not be the case ten years hence. Therefore dine at *Vachette's* while his excellence is undoubted, and if possible, get a room which looks on to the Boulevard. To do this you must retain it beforehand, and you may as well order your dinner at the same time.

Of the mantle, or rather the napkin, which Borel let fall, about half was picked up by Philippe, his neighbour. The *Rocher de Cancale* owes its name to the oysters, known as *huitres de Cancale*, of which it always had a better supply than any other restaurant at a time when a supply of fresh oysters was a difficult thing to obtain in Paris. The Rue Montorgueil joins the oyster-market, or *Halle aux Huitres*; and the ingenious Philippe, like Borel, took advantage of living in this street to supply a wine-shop which he kept with the best Cancale natives. Philippe's wine was so remarkably good, and customers came to him in such large numbers, that he was enabled gradually to increase and improve his establishment, until he at last brought it to its present state of excellence. At the present day Philippe's restaurant enjoys

a particular reputation for fish, and his *matelotes* and *Normandes* have made an impression upon the Parisian stomach which will not be easily effaced. We must add that his wine still enjoys a high reputation, and it is altogether a great proof of the merits of his establishment that it is always crowded, although situate in a street which is never entered by pleasure-hunters, except for the sake of dining at Philippe's. People may drop in to the dining-places on the Boulevard, but to arrive at Philippe's, they must undertake a short journey.

Two excellent dining-places, which we have omitted to mention, are the Café Corazza, or Restaurant Douix, in the Palais Royal, and Champeaux's restaurant in the Place de la Bourse (south side). There is a garden attached to the latter restaurant, which makes it a very agreeable place in summer. This garden has, however, of late been much neglected.

The charges at the restaurants which we have mentioned will not be found to vary much. In fact, the prices on the *carte* are nearly the same at all of them, although the average amount paid by each person entering Philippe's is certainly less than is paid at the Trois Frères. The reputation of Philippe's, like that of Vachette's indeed, is at present principally Parisian. Thanks to the spread of French novels and vaudevilles, the celebrity of the three old-established restaurants of the Palais Royal, of the Maison Dorée, the Café Anglais, and the Café de Paris, have at length become European. Consequently, the British sight-seers and *bon-vivants*, who are determined to pay enormous sums of money for their dinners, generally select one of the historical establishments, where it is quite usual to expend on a single dinner the cost of a box at the Académie Royale. In dining at Véry's or the Trois Frères, it should be remembered that half the enjoyment of the dinner consists in the view of the Palais Royal garden, the *ensemble* of which is obtained in all its beauty from the front

rooms of the upper stories. There is, or was, a curious inscription on the walls of the public dining-room of the Trois Frères, to the effect that glasses broken there need not be paid for. It is, indeed, quite unusual at first-class restaurants and cafés to accept any compensation for plates, cups, or glasses, in whatever number they may be destroyed ; but we believe the proprietor of the Trois Frères stands alone in inviting public attention to this fact. Americans, whose after-dinner habits are proverbially destructive, are, of course, in the habit of patronising the Trois Frères.

After the first-rate restaurants of the right bank or the Seine we must rank those of the same class on the left bank (*i. e.* the Luxembourg side). Of these, the two best are Magny's in the Rue Dauphine, and Dagnaux's in the Rue de l'Ancienne Comédie. The veteran diners seem to give the preference to the latter, but the more youthful inhabitants of the Quartier Latin are only too glad to have an opportunity of dining at either. Both are equally good, but Magny's has been more recently established and has a more modern reputation. The prices are the same at each, and are somewhat less than those of the first-rate restaurants of the right bank. At Dagnaux's, although dinner is sometimes served in the café on the ground-floor, the best room is up-stairs. One peculiarity about Magny's which is worth mentioning is the appearance of the public room on Sundays, when it is thronged with a class of people whom the English are in the habit of considering poor, but who, somehow or other, contrive to order such dinners as their corresponding class in England never heard of, except through newspaper reports.

The French, whose institutions generally tend to promote sociability, appear to have set their minds altogether against the absurd and barbarous practice of solitary dining. Accordingly, the penalty of having a first-rate dinner by one's self is this : half of each dish

goes away uneaten, and a large portion of the wine is wasted, provided it be changed at the proper periods; and we do not imagine that any man who respects himself would take Château Margeaux with his oysters, or Chablis throughout his dinner. Each "portion" to which a price is affixed in the *carte* is sufficient for two, so that when two persons are dining together it is usual to order everything "*for one*." The presence of a third person can be provided for by the exercise of a moderate amount of ingenuity, and by ordering some things for two and others for only one; but four persons make a much better dining party than three, and as a general rule the French seem to think that four, as well as two, are company, but that three are none. There are some dishes, such as *sole au gratin*, or *à la Normande*, which it requires four persons to make any impression upon. A single man would lay down his knife and fork before one, or, if he tried to eat it all, would perish in the attempt. A *filet*, again, (which we recommend to the attention of those who have been educated in the belief that English steaks are not only unrivalled but tender), seems to improve as it gets bigger, although it would require a long training at a City chop-house to enable a man to eat an ordinary portion "*for one*."

At the Maison Dorée, and most of the other restaurants, a party can be supplied with dinner at the rate of from four or five francs a-head up to any amount. (Oysters, wine, and coffee are always extras.) If you make the arrangement beforehand it will be as well to give some notion of the kind of dinner you require, for we remember that on one occasion the illustrious Verdier supplied some English friends of ours with mock-turtle soup, boiled salmon, roast beef, and a pair of fowls; all which "constituted a devilish good dinner," as Mr. Cann used to say, but one which was more characteristic of our Albion than of the Maison Dorée.

No extra charge is made for a *cabinet particulier*, or private room, and there are numbers of them at every restaurant.

It is usual for ladies to dine at restaurants, either in a *cabinet* or in the public room.

Attendance is considered well paid for at the rate of about two sous in the franc, or in a smaller proportion if the bill be heavy.

There are many excellent cafés and restaurants in the neighbourhood of the Boulevard and Palais Royal, where the cooking and wine are almost as good as at the first-rate houses, and where the prices are more moderate. Amongst these we may mention,—

The restaurant of the *Café Leblond*, at the corner of the Passage de l'Opéra and the Boulevard.

The restaurant of the *Café Gaillon*, at the end of the Rue Gaillon, and from which the Rue de la Michodière leads on to the Boulevard des Capucines.

The *Restaurant Deffieux*, at the commencement of the Boulevard St. Martin and close to the theatre of the Porte St. Martin. Deffieux made a large fortune on one of the lower Boulevards, by supplying the lower orders of Paris with wedding-breakfasts and suppers, cooked in a style which would have excited the envy of many of the upper classes in London. He is now endeavouring to gain for his restaurant a reputation of the first class, and, like Cato, deserves success. He appears at the same time to continue the "*noces et festins*" business, and the complimentary banquets which constantly take place there make Deffieux's, to some extent, the *Trois Frères* of the *bourgeoisie*.

There are numerous *tables d'hôte* in Paris, the most celebrated of which is the *table d'hôte* of the *Hôtel des Princes* (Rue Richelieu). It is pretended that persons who do not live in the hotel must go there in the morning and have their names inscribed in a book kept for the purpose, but this is not necessary. The charge

is five francs including wine, so that a single person can dine there for much less money than it would cost him for a first-rate dinner at Vachette's or the Trois Frères.

The dinner and general scene at the newly-established *Dîner de Paris* must by no means be overlooked.

On the Boulevard Montmartre, alongside of the Passage Jouffroy, and at the back of the Salon de Lecture, are a long suite of rooms, which the capital of a joint-stock company and the talent of an excellent *chef* have made the scene of a vast symposium, at which the Parisians assemble daily, not in large numbers, but in enormous crowds. The announcement that the Dîner de Paris offered a choice between two soups and three *hors d'œuvres*, with four or five dishes of fish, meat, poultry, and vegetables, followed by sweetmeats, fruit, and dessert in general, and accompanied by a bottle of Burgundy or Bordeaux—the announcement, above all, that this banquet, at once patriarchal from its dimensions and Parisian from its character, was open to all men (including women) on payment of three francs, with an addition of five sous for the waiter, caused an excitement on the Boulevard which the news of a barricade having been erected at the Porte St. Denis could scarcely have produced.

On the first day the two entrances, one on the Boulevard the other in the Passage Jouffroy, were thronged before the soup was ready. The *carte* exposed outside the doors, to attract the amateurs and idlers, obtained as many students as if it had been the bill of a new opera by Meyerbeer. At a quarter to five there was a rush at the entrance on the Boulevard, which even those who were present at the first representation of the *Prophète* speak of as unprecedented. The police insisted upon the *queue* being formed, and to this alone is ascribed the absence of accidents by which the opening was characterised.

The original price of admission was three francs, and guests were expected to pay before they dined. Several did not pay until after they had dined, and many omitted to pay even then.

The original price of admission was three francs, and guests were expected to give what they thought fit to the waiters. Several of them liked giving two sous, and many of them liked giving nothing at all.

At present the price of admission has been raised to three francs and a half, including the waiters' fees. A check-taker has been stationed at the entrance to the dining-rooms, and the visitor pays beforehand for his entertainment, as for a theatrical one. On the production of the *potage* the check, or ticket for soup, is given up to the waiter, and the dinner is then served in the order indicated on the bill of fare, with two copies of which each table is supplied.

We have been frequently asked why the ticket is required at the commencement instead of at the conclusion of the dinner, it being just as impossible to pass the gate of the Diner de Paris as to cross the Styx, if the regulations of the tariff be not first of all conformed to. The reason is probably the following one :

The public are admitted to the Diner de Paris as to a theatre. Now at all the theatres of Paris it is usual for those who have witnessed as much of the entertainment as satisfies them, to go out and sell their checks to any one who feels inclined to see the remainder. It may have been thought, that if the guests at the Diner de Paris were allowed to retain *their* checks, some of them might seek a pretext for leaving the establishment in the middle of dinner, sell their *contremarques*, and send in substitutes to finish the meal. This, however, we beg to say, is merely a supposition.

The Diner de Paris was started by a joint-stock company, each share in which is said to entitle its holder to so many dinners in the course of the year. Accord-

ingly the rooms are always full of shareholders, who, in the interest of the speculation, pay particular attention to the manner in which the guests are served, the servants of the establishment being thus constantly subject to a mute but strict surveillance on the part of a council of several tens.

The unfailing exactness with which the various dishes are served in their proper order to many hundred persons who have entered the rooms at different periods, will astonish the stranger the first time he visits the Dîner de Paris. The whole secret consists in observing the pattern and colour of the plates. The plates on which the *hors d'œuvres* are served have a certain number of stripes of one colour; the stripes on the plates devoted to the reception of the *entrées* are of some other colour; and thus there is a marked difference in the appearance of all the plates used. To the head-waiter a blue or green stripe (according to the system in vogue) is a sign of vegetables; a red double stripe is the forerunner of the *rôti*; a gold edge is taken as an indication that grapes are required, and so on.

Those whose stomachs are delicate rather than capacious, are advised to take advantage of the permission to "replace" their bottle of Burgundy or Bordeaux by half a bottle of Médoc. Whenever any wine of superior quality is ordered in lieu of the regulation bottle, the latter is valued at one franc, and a "drawback" to that amount is allowed.

The dinner is served as at a table d'hôte; that is to say, you must take the dishes as they are marked down on the *carte*, and you must not expect any others. The advantage of this system is, that although the pretended variety offered by the restaurants at thirty-two sous and two francs is lost, there is, at all events, a probability that the dishes announced for the day will be really good. In fact, next to the *restaurants à la carte* to

which we have already called attention, the Diner de Paris is the best dining-place we know of; in consequence of which it is visited every day by more persons than the room can conveniently hold, while on Sundays and fête days it is impossible to get a seat there without waiting a considerable period. For the benefit of those who cannot be accommodated forthwith in the *salon*, a spacious divan has been placed opposite the bureau for the receipt of money. It is here, too, that the post-prandial cigar can be purchased, and that the pre-prandial oysters are opened by the *belle écaillère* attached to the establishment.

An excellent breakfast can be obtained at the Diner de Paris for 1 franc 75 centimes, but the place is not seen in all its glory until after five in the afternoon. A considerable portion of this glory, let us add, consists in a tumult of voices and a clatter of plates—an accompaniment with which most people would willingly dispense. Altogether the scene is curious, and very interesting for the first time, and the visitor will be sure to leave the place well fed and very nearly stunned.

An excellent imitation of the Diner de Paris has just been started in the Palais Royal, under the title of the *Diner Européen*. The dinner is of the same kind and quality as that served at the original establishment; but the *salons* are smaller, and the scene is less striking. The rooms are, at the same time, decorated with much more taste than those of the imperial establishment. One of the great attractions of the Diner Européen is the view obtained from its windows of the Palais Royal Garden.

The most economical of all banquets, the least ruinous of all possible orgies, are those offered to the public on the east and west sides of the Palais Royal, at the rate of thirty-two sous per head (including half a bottle of wine) for the banquet, and two francs per head (including a bottle of wine) for the orgie. The

dinner in either case consists of "one pottage" (as the *carte*, written in an imitation of English, informs us), "three plates at choice," (*i. e.* dishes of meat, fish, poultry, or vegetables), a "desert," and "some bread at discretion."

These restaurants are thronged on Sundays and fête days to such an extent, that it is almost impossible to find a seat in any of them; and we may add, that after the seat has been found it is not always possible to eat the dinner. Two *cartes*—one printed, the other in manuscript—are invariably kept. The printed *carte* contains lists of dishes, of which some are out of season and cannot be obtained, while the majority of the others are in season and cannot be obtained. The written *carte*, or *carte du jour*, tells the diner what dishes are absolutely in readiness, or have been in readiness at some previous part of the day.

We have spoken of the restaurants at thirty-two sous, or two francs (according to the quantity of wine consumed), but the best of the cheap dining-places in the Palais Royal are those at two francs and two francs and a half, such as the *Restaurant de la Rotonde*, and the *Restaurant de Paris* (not to be confounded with the *Diner de Paris*). The *Diner Européen*, although far from being expensive, must be ranked with the restaurants of the higher class.

Those who dine at the *restaurants à prix fixe* should impregnate their minds with the following grand truths:—

1. It is not safe to order any dish which is not marked on the bill of fare for the day (*carte du jour*).

2. If it be necessary to depart from the *carte du jour*, the safest dish in the whole printed *carte* is the familiar *fricandeau*, arranged either *aux épinards* (with spinage) or *à l'oseille* (with sorrel).

3. The fish in general is seldom fresh,—the *écrivisses* never.

4. The cook has neither the materials, nor the skill, nor the time requisite, for the production of *soles au gratin* or *à la Normande*, *omelettes soufflées*, *écrevisses à la marinière*, *poulet au Marengo*, and generally such dishes as are most in request. The cook will, nevertheless, supply them all, if they be ordered at the beginning of dinner. Whether the visitor will eat them or not is a different question.

5. He who orders the kind of dinner which he has a right to expect for two francs will be astonished at its goodness; he who for two francs orders an imitation of a dinner at twenty francs will perhaps be simple enough to be amazed at its badness.

Besides the restaurants which we have already mentioned, there are some devoted especially to Provençal, Italian, and even English forms of cookery; and there are a few dining-places which would be worth noticing for their peculiarities as regards the mode of serving the dinner, or the classes of persons by whom they are frequented, if it were not the case that these peculiarities would not be interesting or even apparent to any one not resident in Paris. We may, however, mention a restaurant kept by Madame Morel (close to the Opéra Comique), which enjoys a theatrical and literary reputation, and where a certain number of dishes are prepared every day, and prepared in a very satisfactory manner. The appearance of the place is old-fashioned and unattractive, the same persons appear to dine there every day (the *habitués* assembling in a room at the back), the wine is exceedingly good, and it is the only restaurant in Paris that we know of where the important business of waiting is entrusted to young and middle-aged women.

There is, of course, no English dining-place in Paris where anything can be obtained which cannot be had in far greater excellence at a French dining-place. Those, however, who are enthusiastic in favour of partially-

cooked joints and potatoes *à l'eau* are recommended to go to any of the English hotels which we have mentioned, or to Byron's Tavern, where they will get what they require. We never dined at the Taverne Britannique in the Rue Richelieu; but an advertisement in Galignani informs us that it is a "restaurant for the superior classes," and that mock-turtle soup can be obtained there.

Those who wish to test the edibility of snails, and to gain general practical information as regards *bouillabaisse* and the rest of the Provençal cookery, should patronise the establishment in the Rue St. Honoré (between the Palais Royal and the Rue du Coq St. Honoré), which is dedicated "*aux mille escargots*" (to the thousand snails). *Bouillabaisse* (a soup made from fish, oil, and garlic), *bœuf à la provençale* (beef prepared with garlic), and *escargots à la provençale* (snails prepared with garlic), the whole washed down with a bottle of *vin blanc de cassis*, and another of *vin de Lamalgue*, would form a capital basis for a Provençal dinner. It is almost superfluous to add, that this banquet would have an unpleasant effect on the breath of those who partook of it.

The *Bœuf à la Mode*, in the Rue de Valois, is also a good restaurant of the Provençal school.

The *bouillabaisse* has been celebrated in a song, full of philosophical sentiment and jollity, which Mr. Thackeray published in *Punch*, and which has had the effect of driving many of his admirers to—garlic. Mr. Thackeray's Provençal restaurant, which was situate in the Rue Neuve des Petits Champs (the "New Street of the Little Fields"), has now ceased to exist.

We have said nothing about the *very* cheap restaurants of either the left or right bank. To many a student the dinner at thirty-two sous is a luxury often coveted, but seldom obtained. We need scarcely mention the names of Viot and Flicoteaux to those who will have to restrict themselves to ultra-economical dinners

in the Quartier Latin : they will find their way to the classical establishments as a matter of course. The Rue St. Jacques, the Rue de la Harpe, the Rue M. le Prince, and the Rue Racine, all contain restaurants, at which the lowness of the prices becomes almost alarming. We say "alarming," because it causes fearful speculations as to the origin of the meat. The best cheap restaurant in the Quartier Latin is Martin's, opposite the west side of the Odéon ; but as it is difficult to dine there comfortably for less than twenty-five sous, its charges are looked upon as somewhat ruinous by many of the students.

On the right side of the river we may mention the restaurants in the Rue de Valois, at the back of the Palais Royal, as enjoying a reputation for the moderation of their charges and the hardness of their meat.

A dinner at the Barrière du Maine is obtained at an almost nominal price.

On the other hand, a dinner at *Père Lathuile's*, at the Barrière Clichy, may cost a fabulous sum.

We must not conclude this chapter without some remarks on the mode of ordering dinner, the kind of wine usually drunk by the Parisians, &c.

At tables d'hôte the wine placed on the table is invariably *vin ordinaire* ; that is to say, ordinary Burgundy or ordinary Bordeaux—generally the former. At some tables d'hôte wine is supplied without extra charge, at the rate of about half a bottle to each person, and it is not expected that any other wines will be ordered, although superior qualities are always to be obtained. At tables d'hôte where the wine is not included in the dinner, the *vin ordinaire* is charged at the rate of fifteen sous or a franc a bottle, and half a bottle can be obtained. Those, however, who dine habitually at a table d'hôte, or at a cheap restaurant which is not conducted on the *prix fixe* system, order a bottle of wine, drink as much of it as they require, and

if any be left, have it kept by the waiter until the following day. The bottle is identified by means of the owner's napkin, which is tied round its neck.

At the Palais Royal restaurants, and all other *restaurants à prix fixe*, it is a mistake under any circumstances to order expensive wines. Curiosity and the necessity to dine for two francs, or thirty-two sous, as the case may be, are the only excuses for entering them. To spend more than two francs in a *restaurant à prix fixe* is to mistake the object of the institution. If, however, the visitor should find himself obliged to order some extra wine, he will sometimes obtain very good old Macon for a franc and a half or two francs a bottle. The ordinary wine is charged for at the rate of fifteen sous a bottle. We have seen too many of our countrymen drinking Champagne at the restaurants in question. It is true, that the Champagne only costs five francs a bottle; but an additional franc is charged for icing it. The wine itself is not good; and as it is, generally speaking, not kept in ice, but only thrown into the pail when it is ordered, it never has time to get properly frozen.

At Véry's, the Trois Frères, and most of the first-class restaurants, the ordinary wine costs a franc and a half or two francs a bottle, and is exceedingly good. Frenchmen, for the most part, drink nothing but *vin ordinaire* with their dinner; but at Vachette's, the Maison Dorée, Philippe's, and all the celebrated restaurants of the Boulevards and the Palais Royal, which are attended either by habitual cultivators of pleasure or by occasional visitors, who enter them for the express purpose of getting the best dinner possible, the only rule about wine is to get it as good as possible, and to vary it according to certain general principles.

It is advisable to begin dinner with oysters. Chablis is the wine almost invariably taken with them; although some persons prefer Pouilly, as being rather more deli-

cate. Few persons take white wine after the oysters have been fairly disposed of, unless it be Champagne.

The oysters must of necessity be followed by soup, or, if oysters be not taken, the dinner must commence with soup. Other things may be omitted, but soup cannot be omitted. This is a rule to which there is no sort of exception.

By way of *hors d'œuvre*, and instead of oysters, many persons take a slice of melon between the soup and the first *plat*, or dish. The melon is eaten with pepper and salt, and English persons generally view its consumption with horror until they are prevailed upon to taste it, when they generally approve of it, and frequently end by becoming violently addicted to it. (Excellent melons can be obtained during the season at all the restaurants. An enormous slice costs only a very small sum, and no one is forced to eat it after the soup if he prefers taking it by way of dessert.)

It is impossible for us to say what wines ought to be taken during dinner. Many persons take a superior kind of *vin ordinaire*, such as old Macon, or Médoc, as their staple wine; and towards the dessert make a diversion in favour of Chambertin or Lafitte. Englishmen generally prefer drinking a full-flavoured Burgundy, such as Beaune or Pomard (which costs from three to four francs a bottle), at the beginning of dinner; when they have taken enough, or too much Burgundy, they resort to Château Margaux, or Lafitte.

The Burgundies most in request are Beaune, Volnay, Nuits, and Pomard. The best Burgundies are Chambertin, Romanée, and Clos Vougeot.

The Bordeaux most in request are Médoc and St. Julien (for superior ordinary wines), St. Estèphe, Laroze, Château Margaux, and Lafitte.

At the most expensive restaurants the best Chambertin and Romanée cost seven or eight francs a bottle. Château Margaux costs six francs, Lafitte seven francs.

Champagne costs six, seven, and eight francs; and a franc extra is charged for iced Champagne (*Champagne frappé*).

A person may dine at Véry's or Vachette's in an economical manner, and drink nothing but *vin ordinaire* throughout dinner. There is no café or restaurant in Paris where it is thought at all incumbent on the visitor to order anything more than exactly what he requires.

The French drink no wine after dinner, although they frequently consume large quantities during the progress of the meal. After the dessert a small cup of coffee with (or followed by) liqueurs is taken.

Englishmen whose habits render it necessary for them to consume strong, heady wines with their dessert, can get Madeira at most restaurants. Port and Sherry can also be obtained, but they are seldom asked for. Rhincio, and the wines of the South generally, will be found powerful stimulants, but unnecessarily sweet.

Coffee can be obtained at all the restaurants, but most persons adjourn immediately after the conclusion of dinner to a café.

The coffee forms an integral portion of dinner, so that if you ask a friend to dinner and omit the coffee, you offer him an incomplete entertainment.

Breakfast may be obtained at all the restaurants which we have mentioned. The French breakfast is a dinner in miniature, *minus* the soup. The best specimens begin with oysters, and, of course, end with coffee.

In the next chapter we call attention to the most remarkable cafés in Paris.

[We have not had an opportunity of visiting the *Dîner de l'Exposition* (in the Rue Lepelletier), which opened last January; but it is said to be one of the best dining-places in Paris. The price of admission is only five francs a-head.]

CHAPTER IV.

CAFÉS, BILLIARD-ROOMS, AND SUPPER-PLACES.

MOST Frenchmen take coffee twice a-day,—after the *déjeuner*, and again after the dinner. Some persons take no *déjeuner à la fourchette*, but replace it by a cup of *café au lait* and bread and butter, with or without eggs. Others, again, take a preliminary breakfast of *café au lait* (without anything else) when they get up, a *déjeuner à la fourchette* in the forenoon, and dinner between five and seven. The majority of persons then take coffee twice a-day, and all parts of Paris abound with establishments at which they can obtain it. The taverns and so-called “coffee-rooms” which disgrace every part of London, and in which it is difficult to obtain, and unusual to order, anything except wine, beer, or spirits, are in Paris advantageously replaced by *cafés*, where the beverage chiefly in demand is coffee. At the best of these establishments every newspaper of importance which appears in Paris is taken in, and even those of an inferior sort are seldom without half-a-dozen journals.

At the best *cafés* the charge for a *demi-tasse* of coffee is eight sous, the small glass of old Cognac by which it is usually accompanied being charged four sous extra. At the *cafés* attended by the working classes the coffee costs six sous, the *petit verre* two sous.

At the *Café de la Rotonde*, in the *Palais Royal*, the *petit verre* costs five sous. Outside the barriers, a small cup of good coffee can be obtained for two sous, a sou extra being charged for the *petit verre*.

Although coffee is the principal article of consumption in *cafés*, they contain everything which is fit to drink, and some things which are not fit to drink, such

as the majority of French beers. The Strasbourg beer is almost the only French beer which is at all tolerable to an English palate, and, we may add, is almost the only kind in demand among the Parisians. It somewhat resembles our pale ale. At some few cafés English bottled beer can be obtained, at the rate of a franc and a half for the quart bottle, and seventy-five centimes (fifteen sous) for the pint. Frequently, however, it is charged at an exorbitant price. For instance, at Bignon's, at the corner of the Chaussée d'Antin, the quart bottle costs two francs and a half.

Liqueurs at the best cafés cost, on the average, eight sous a glass, and it is only at the best cafés that liqueurs should be taken. Maraschino, however, costs about fifteen sous a glass. Wine is sold in cafés, but Frenchmen never drink it except with their meals. Ices, coffee, punch, and even beer, are the ordinary refreshments in the evening; in the morning, coffee, beer, and (shortly before dinner) absinthe, are taken.

Absinthe is a liqueur flavoured with the essential oil of wormwood (*absinthium*). It is slightly bitter, and if taken in moderation is an excellent tonic. A small glass of absinthe is mixed with a tumbler of water, and this mixing is to the beginner a somewhat difficult operation. A few drops of absinthe falling into water change colour, and only mix with it gradually—like eau de Cologne under the same circumstances. As it would be difficult to let the absinthe fall drop by drop into the water, the Parisians have ingeniously adopted the only possible alternative—that of letting the water fall drop by drop into the absinthe. We have seen at least half a dozen different inventions for conveying a slender and continuous stream of water into a glass supposed to contain absinthe. Bottles with patent necks to pour the water out of—saucers of glass, with a patent hole in the middle to place on the top of the tumbler, and pour the water through—small reservoirs, also intended to be

fixed into the top of the tumbler, and from the porous bottoms of which the water falls in showers: all these have been tried, but in order to mix the absinthe thoroughly with the water, it is sufficient to pour the former into the tumbler, and to drop the latter upon it in as slender a stream as possible, and from as great an altitude as can be conveniently attained. Some authorities recommend placing the little glass of absinthe inside the tumbler, and pouring the water into it drop by drop, until it has all run out of the little glass into the big one, taking with it the whole of the spirit. We mention both methods without giving the preference to either.

The best beer sold in Paris is the *Bière de Bœc*; but there are very few cafés where it is to be had genuine. The most celebrated place for it is the *Café du Grand Balcon* on the *Boulevard des Italiens*. It is supposed to be made in Bavaria, in imitation of our pale ale, and it is said that its brewer was sent to Burton in order to study the process of making it.

The first café which was established with any success in Paris was the *Café Procope*, in the *Rue des Fossés St. Germain des Prés*. Procope was a Sicilian, and the café which he established still bears his name, although the street in which it stands has changed its title, and is now known as the *Rue de l'Ancienne Comédie*. The *Café Procope* soon after its establishment became the rendezvous of the principal literary men of the period, who appreciated the advantages of cafés with a quickness which does them the greatest credit. The *Théâtre Français* was then situate in the same street as the *Café Procope*, which was soon made a sort of *foyer* to the theatre. The new pieces were criticised there immediately after their production, and even disposed of by anticipation; as sometimes happens, in such cases, even in the present day. The principal customer appears to have been Voltaire, who took his coffee mixed with chocolate

there, and whose presence must have attracted as many persons to Procope's as the coffee itself. The author of the *Confessions*, during his residence in Paris, frequented the Café Procope; and his namesake, Jean Baptiste Rousseau, was also one of its *habituels*. Fontenelle made some of his happiest *mots*, and Piron uttered some of his most pointed epigrams, at the Café Procope. It was the scene of numerous literary triumphs, and also of numerous disputes amongst literary men, some of which have become historical; and it was from this café that a crowd of critics went forth to witness the first representation of the best comedy that had been written since the days of Molière, and which has since never been approached. The *Marriage of Figaro* was followed by the Revolution, of which the success of its numerous representations showed at once the necessity and the approach; and since the period of Beaumarchais, the literary celebrity of the Café Procope has had no existence. The table of grey and yellow marble, on which Voltaire was in the habit of taking his *demi-tasse*, is still to be seen at the back of one of the rooms; and seated at it the students of the Quartier Latin may still indulge in conversation of a more or less Voltairean character.

The *Café Manoury*, on the Quai de l'Ecole, was established at about the same time as the Café Procope. It was formerly a celebrated resort for players at draughts.

Two other cafés, whose antiquity is respectable, are the *Café de la Régence*, formerly at the corner of the Rue St. Honoré and the Place du Palais Royal; and the *Café Foy*, in the Palais Royal itself (on the west side, and close to the theatre). The Café de la Régence has always had a great reputation for chess, and boasts of a portrait of Philidor, who was one of its most determined *habituels*, and the rival of Monsigny and Grétry. Chess is still played with unabated vigour at this café,

and among its most celebrated players is said to be Alfred de Musset, whose poems and plays will probably become known in England as soon as the taste for Eugène Sue and Paul de Kock has thoroughly expired. At present, the Café de la Régence is temporarily established in the Rue Richelieu.

At the Café de Foy neither cards, draughts, nor chess are seen. This establishment is, indeed, almost the only specimen of the café of the old régime. Not only is no smoking tolerated within its walls, but beer and *déjeuners à la fourchette* are proscribed; while, instead of attracting fresh customers by introducing the billiard-table of modern life, the proprietor of the Café de Foy sets his face even against dominoes, and still preserves an excellent *clientèle*. It occasionally happens that foreigners enter the Café de Foy, and, not knowing the rules of the establishment, neglect to throw away their cigars. Under these circumstances we have seen a whole party of Englishmen and Americans put into a room by themselves, to enable them to continue their smoking; but it is only in a private room that the innovation of the cigars and cigarettes is at all recognised. The Café de Foy is said to be the stronghold of the oldest *habitues* of the Théâtre Français. Numerous anecdotes are connected with it. It was there that Sainte-Foy's quarrel about the *bavaroise au lait*, which led to his celebrated duel, took place; Camille Desmoulins rushed from the Café de Foy to harangue the citizens assembled in the Palais Royal; Carle Vernet being (according to a more or less authentic legend) in a state of vinous excitement, made an attack upon the ceiling of the Café de Foy; and, in order to conceal a mark which he had left upon it, painted on the plaster the swallow by which it is at present adorned.

The Café de Foy and the Café de la Rotonde compete with one another for the privilege of having chairs and tables in the Palais Royal garden. This privilege is at

present possessed by the Café de la Rotonde, which pays no less than forty thousand francs (1600*l.*) a-year for it. M. Texier says that the sale of a hundred thousand demi-tasses would not suffice to pay for this privilege; and he is right: for supposing the profit on the sale of demi-tasses to be 100 per cent—*i.e.* four sous per cup—no less a number than two hundred thousand would have to be sold in the course of the year before the advantage of possessing the much-coveted privilege could be at all evident. We may here mention as a strange fact, that although the Parisians appear to be constantly drinking coffee, the average annual consumption of coffee per head is rather greater in England than in France. In England, those who take coffee generally take it weak; and although it is seldom fit to drink, nevertheless swallow several cups of it. In France, all who can possibly afford it take coffee which is good and strong; but they seldom drink more than a small cup of black coffee in the afternoon or evening, and a large cup of *café au lait*, of which more than two-thirds is milk, in the morning. The French are almost as perverse about tea as the English are about coffee. At the majority of cafés it is usual to put an insufficient supply of tea into the tea-pot, and to pour in the hot water when it is still several degrees below boiling-point. At the best cafés, particularly at those which are frequented by the English, it is possible to get tea decently made, but it is always advisable to impress upon the waiter that you require it twice as strong as he ever heard of it being made before.

The *Café Corazza* (on the same side of the Palais Royal as the *Café de Foy*) dates from the period when France was invaded by the three Neapolitan ice-makers—Zoppi, Tortoni, and Corazza, all of whom have sent their names part of the way down to posterity by having them inscribed over the doors of their excellent establishments. Douix, the present proprietor of the

Café Corazza, was formerly one of Charles the Tenth's cooks : he has added to the attractions of the café those of the restaurant.

The *Café Lemblin* (at the back of the Café de la Rotonde) was formerly a great place of meeting for the most active members of the Liberal party. It thus stood in direct opposition to the Café Valois, the glories of which have now altogether departed. The Café Lemblin still preserves its reputation for excellent coffee and curaçoa. Under the Restoration, this café was the head-quarters of the secret society of the Carbonari.

A distinction, which has now almost entirely disappeared, was formerly made between the *café* and the *café estaminet*. At the former, smoking was not allowed ; at the latter, the cigar, and even the pipe, were not only tolerated, but encouraged. At present the Café de Foy is the only one in the Palais Royal where smoking is not tolerated. The consumption, however, of tobacco, in all its various forms, takes place to the greatest extent in those cafés which still retain the title of *estaminets* ; such as the *Estaminet Hollandais* and *Estaminet de l'Univers*, both of which are established in houses which were formerly public gaming-places.

The Théâtre Montansier, or Palais Royal Theatre, as it is generally called, was formerly the Café de la Paix.

The *Café des Aveugles* (or Café of the Blind) is at the entrance to the Palais Royal from the north, on the side opposite the theatre. It enjoys a reputation with strangers which it has certainly obtained under false pretence. Descend a flight of stairs—enter the most dingy café in Paris—pay for your refreshment fifty per cent more than it is worth—witness a ridiculous theatrical performance, which takes place on a platform at the end of the principal room—and at the end of this performance you will hear an orchestra composed of twelve

or twenty blind musicians, who play somewhat worse than twelve or twenty musicians possessing the usual number of eyes. The appearance of the members of the blind orchestra can only produce feelings of pain ; and we only mention the Café des Aveugles at all in order that those who are neither mad nor melancholy may avoid it.

The *Café-Concert*, or Casino, near the Café Carazza, is a café in which a concert takes place every evening, commencing at six o'clock and terminating at eleven. The *troupe*, when complete, generally consists of about five ladies and three gentlemen, besides a pianist. One lady undertakes the bravura department ; another devotes herself altogether to *romances* ; a third is great at *chansonnettes* ; a fourth is dressed up more or less like a Spaniard or a Tyrolese, and sings more or less like a Frenchwoman ; the fifth is anything you please. The men are tragic, comic, and sentimental. The pianist has long hair. Nothing is charged for admission to the concert, but an increase on the ordinary prices for refreshment is made. For instance, a demi-tasse costs ten sous, or, with a petit verre of cognac, fifteen sous. A bottle of Strasbourg beer costs a franc. A collection (of sous) is made from time to time during the evening.

The café-concerts in the Champs Elysées are far preferable to the one in the Palais Royal, the heat of the latter rendering in quite intolerable during the summer. The only other café-concert worth visiting is the one established in the Quartier Latin, and which is held at the corner of the Rue Dauphine during the winter, and in the Rue Madame (in a garden covered with a tent) during the summer.

The café-concerts in the Champs Elysées (open during summer only) can be visited by ladies. The café-concert of the Quartier Latin cannot be visited by ladies.

There are other café-concerts in various parts of

Paris, but they possess no distinctive features, and are only imitations of those to which we have called attention. If we were writing a guide to the café-concerts of Paris, instead of a guide to Paris itself, we could give some interesting details about the women who get up the raffles for bouquets—the gentlemen who generally win the bouquets—the vocalists to whom the bouquets are generally presented—what becomes of the bouquets after they have been presented, &c.

The subject of café-concerts takes us at once to the left bank of the Seine.

In the Rue Dauphine is the *Café Belge*, where some of the best billiard-players of the quarter resort. This is not the only café where we have seen young ladies smoking cigarettes, but it is almost the only one where we have seen them playing at billiards. Manners, but not morals, may be advantageously studied in this café.

The *Café de l'Ecole de Droit*, in the Place du Panthéon, is about the best of all the cafés on this side of the water.

At some of the cafés in the Rue St. Jacques, and at one in the Place de la Sorbonne, the use of the billiard-tables is not charged for, but the players are expected to take refreshments, at the rate of about a franc an hour, as long as they continue playing. The ordinary charges for billiards on the Luxembourg side of the water are twenty-four sous an hour at night, and twelve sous an hour during the day. At most of the cafés near the fashionable part of the Boulevard the charge (at night) is thirty sous an hour; although at the Café Mulhouse, on the Boulevard Montmartre (close to the Passage Jouffroy), the tables cost only twenty-four sous.

The *Café de l'Europe*, in the Rue Vivienne, contains a great many excellent billiard-tables (thirty sous the hour). The *Café de l'Opéra*, at the end of the Passage de l'Opéra, has also a celebrity for billiards (same price).

Descending the Boulevard we come to the *Café du Pont de Fer* (near the Gymnase), and, some distance further on, to the *Café de France*. Both these cafés are full of billiard-tables and billiard-players, and the charge is only twenty-four sous the hour.

In the Rue St. Denis and Rue St. Martin there are enormous cafés, which are attended almost exclusively by working men and their families, and which abound in billiard-tables, whose only fault is that they are too small. The charges here are much lower than at any other of the cafés which we have hitherto mentioned.

In the Parisian cafés billiards are never played for money, and no bets on the game are made. The loser pays for the tables, and when three games are played the loser of two is the loser of all. The ordinary number of points played for is twenty-four, and each cannon, or *carambolage*, counts one. The French tables have no pockets, and cannons alone can be played for. In some old tables pockets still exist: when this is the case, and a ball drops into one of the pockets, it must be taken out and placed on the spot.

Although no gambling of any kind is tolerated in cafés, refreshments may be played for.

Of the cafés on the fashionable part of the Boulevard we may mention, as most eligible for the consumption of the after-breakfast or after-dinner demi-tasse,—

The *Café Cardinal*, at the corner of the Rue Richelieu and the Boulevard des Italiens, and any of the cafés near it on either side of the way; that is to say, Frascati's, Véron's, the Café Garin, and the Café des Variétés, but *not* the Café Mulhouse, which is a café of the second class, at which coffee costs as much as at a café of the first class.

The *Café Leblond*, at the corner of the Passage de l'Opéra, should be seen in the middle of the day, when the stock-jobbers are finishing their breakfasts with the customary demi-tasse and cigar, and continuing

their buying and selling with the customary excitement and noise.

Tortoni's, next door to the *Maison Dorée*, which is at the corner of the Rue Lafitte, has long been celebrated throughout Europe for its ices. It is not attended so well now as in former days. A great deal of stock-jobbing used to be done at *Tortoni's* some years since, but the dealers have of late forsaken it, and appear to do most of their work at *Leblond's*, on the Boulevard in front of *Leblond's*, and in the *Passage de l'Opéra*, by its side.

The *Café Leblond* has a great reputation for sherry-cobbler, mint-juleps, and all kinds of American drinks. The names of these drinks are written on a *carte*, with a number attached to each of them, and each drink must be ordered by its *number*, and not by its name.

The *Café Durand*, on the Boulevard des Capucines, opposite the *Chaussée d'Antin*, has a well-merited reputation for its ices, which are about the best produced in Paris.

Every one on entering and leaving a café must take his hat off, under the penalty of being considered impolite. This mark of attention is supposed to be addressed to the *dame du comptoir* (the lady who presides at the bar or counter), or in her absence to the company generally.

The supper-places in Paris are few, but not far between. The *Maison Dorée*, the *Café Anglais*, and *Bignon's* at the corner of the *Chaussée d'Antin*, are the best, and almost the only ones which are open at all late. The suppers at each of these celebrated establishments are excellent, and expensive. The private rooms are beautifully furnished, and several of them contain pianos. At the *Café Leblond* (before mentioned) a supper can be obtained on reasonable terms. This café shuts up at three. There are no other supper-places on the Boulevard.

There is a supper-house of eccentric nature in the *Marché des Innocens*, to which we shall call attention in Chapter VI., 2d part, p. 201. Any cabman who is told to drive to the *Maison Barâtre*, *Marché des Innocens*, will at once know the place.

In the *Rue Dauphine*, at the further end, on the right-hand side (going from the river), there is a supper-room which closes at half-past one, but which is far too noisy for any one but a student. The supper itself is, however, very good ; and we mention the place for the benefit of persons living on the *Luxembourg* side of the water, who, on returning from a theatre, find a supper indispensable.

There are no supper-places in Paris except those which we have spoken of ; but Paris abounds in *charcuterie* shops, at which the constituents of an excellent supper can generally be purchased up to twelve at night.

Vachette's, the *Trois Frères*, *Véry's*, and all the principal restaurants, are kept open until past midnight, but not until a sufficiently late hour to suit those persons who have serious intentions of supping after leaving the theatres.

CHAPTER V.

TOBACCO, CIGARETTES, AND CIGARS.

THE use of the cigar, cigarette, and pipe is more general in Paris than in London, New York, or, indeed, any other capital in the world. There is no café in Paris, except the *Café de Foy* in the *Palais Royal*, where smoking is not tolerated ; for although the cigar is prohibited in the principal rooms of some establishments

which are at the same time restaurants and cafés, there is generally a room at the side, where the consumption of tobacco may be carried on to any extent.

At several of the cafés on the Boulevard des Italiens, where persons are in the habit of breakfasting, smoking is not allowed in the morning. Frascati's, however (at the corner of the Rue Richelieu), the Café de l'Opéra, and the Café Leblond (at the corner of the Passage de l'Opéra) form honourable exceptions to this rule. The cigars sold at the latter café,—thanks to the number of them which are consumed,—are better than can be generally obtained elsewhere. At cafés where there is no great demand for them the cigars are not laid in in sufficiently large quantities, and are never kept till they are thoroughly dry. The ordinary price for a cigar is six sous. At Tortoni's the price is ten sous, but the quality of the cigars sold there is unimpeachable.

All French cigars are made up in the country, either from native or foreign tobacco. The best cigars are those at six sous ; and the *cigares de Londres* (which are much smaller) at five sous. The cigars at eight sous are generally too large. Far better cigars can be obtained in London than in Paris, but there are not so many bad cigars sold in Paris as in London. In London, no cigar fit to smoke can by any chance whatever be obtained for less than threepence. In Paris, there are shops on the Boulevard des Italiens where packets of chosen cigars, at three sous a-piece, are sold, and some of the cigars in these packets will be found tolerable enough, although by no means first-rate. The manufacture of cigars in France is a Government speculation, and they are always made of unadulterated tobacco, bad as that tobacco frequently is. All the tobacco-shops are under the immediate control of Government, and some interest is required in order to obtain the privilege of keeping one.

Cigarette paper can be obtained at any tobacconist's and at most cafés. The most celebrated manufacturer is Job ; but the proprietor of the *Sans Nom* paper and the *Papier du Sauvage* is now almost his equal in reputation. The colour, binding, and titles of the various books of cigarette paper are very various, and tolerably eccentric. The *Papier sans Nom* was so called because it was thought that every possible name and title for cigarette papers had been made use of, but its proprietor has lately published an agreeable little volume, which he styles the *Papier du Sauvage*, the wrapper of which is adorned with the portrait of a savage executed in the most aboriginal style of art, the effigy of the barbarian being repeated on each of the leaves in the form of a water-mark.

At most of the cafés where there are billiard-tables, either cigars or pipes can be smoked ; but at the cafés on the best part of the Boulevards the pipe-smoker is looked upon with dismay, although the politeness of the waiters may prevent his ejection.

CHAPTER VI.

READING-ROOMS, CIRCULATING LIBRARIES, NEWSPAPERS, &c.

THE *Times* may be seen at several of the Parisian cafés frequented by Englishmen. It is taken in at the Café Cardinal, the Café Leblond (both on the Boulevard des Italiens—the former on the north, the latter on the south side), and at the Café de la Rotonde in the Palais Royal. The Café Leblond used to be the only café in Paris at which the second edition is received. The *Times*, and the English papers generally of the pre-

vious day, should be delivered, except when the mail is late, at a few minutes after noon. The Café Cardinal, besides the *Times*, takes in the *Musical World* and *Galignani*. At the Café Momus, close to the church of St. Germain l'Auxerrois, and at the Café de la Rotonde, the *Illustrated London News* is taken in. Nearly all the daily French journals, as well as the weekly *Illustration*, are to be seen at the principal cafés. No café of the least reputation is without the *Charivari*—the model satirical journal, imitated not only in London, but throughout the civilised world, with more or less success; generally with the latter. The *Journal pour Rire*, at which few persons laugh; Alexandre Dumas' *Mousquetaire*; *Figaro*; and the *Entr'acte* (a theatrical paper, containing the programmes at all the theatres), are also to be seen at most of the cafés.

Paris abounds in reading-rooms (*salons*, or *cabinets, de lecture*). At the reading-room in the Galerie d'Orléans (south side of the Palais Royal) all the French journals—political, literary, theatrical, and satirical—are to be seen. The *Times*, and any pamphlets which are exciting much attention, are also taken in there.

The Parisian reading-rooms are commodious and well-furnished, and, therefore, entirely different from the miserable sheds called reading-rooms which are found in London.

The great reading-room for Englishmen, and the only one at which every journal and review of importance published in England can be seen, is *Galignani's*, in the Rue Vivienne. The price of admission is ten sous, and there is not only no reading-room in Paris, but also no reading-room in London (except the Cigar Divan in the Strand), where so many periodicals can be seen as at this establishment. There is an English circulating library at *Galignani's*; and an address-book is kept there, in which the names of most English visitors may be found.

After Galignani's, the best and only reading-room for English persons is the *Salon de Lecture* on the Boulevard Montmartre, opposite the Rue Vivienne. The admission here is only five sous. Besides all the French newspapers and reviews, the reading-room contains an excellent library of French books, and numerous English journals, amongst which we may mention the *Times*, *Daily News*, *Chronicle*, *Herald*, *Examiner*, *Spectator*, *Punch*, *Illustrated News*, &c. One peculiar advantage of this reading-room, which will be appreciated by many of our readers, is this, that it has a smoking-room attached to it.

Whenever an English journal contains anything hostile to the present Government of France it is stopped at the Post-office. The *Daily News* is frequently honoured in this manner.

Let us here give a general idea of the contents of the principal French newspapers.

To begin with, the best French journal (as far as news is concerned) is the *Indépendance Belge*, published at Brussels. This can be accounted for by the simple fact, that the Parisian journalists dare not publish all the news with which they are acquainted in the capital itself, although they can send it to Brussels, and publish it in the principal paper which appears in that city. Sometimes the news which appears in the *Indépendance Belge* is so false — or so true — that, instead of being distributed in Paris, it is stopped at the Post-office.

Of all the independent papers published in Paris, the best, in our opinion, is the *Presse*. It can be purchased every evening after five or six o'clock, and contains all the intelligence which many of the other journals give out on the following morning. It is edited by Emile de Girardin, and was republican in its opinions. At present it cannot be republican, but its opinions are as liberal as is consistent with the present state of affairs

in France. Amongst the attractions of this journal we must mention the theatrical *feuilleton* (published every Monday) by Théophile Gauthier, and the scientific *feuilleton* (published every Wednesday) by Victor Meunier. In the columns of the *Presse*, George Sand's memoirs are in course of publication.

The *Patrie* is a semi-official evening paper. It costs one sou more than the *Presse*, and is worth about two sous less.

The best journal of all is the *Moniteur*, the recognised Government organ. The *Moniteur* was formerly very little superior in a literary point of view to our *London Gazette*. At present its political, literary, and theatrical articles are all admirably written. Its principal literary articles are by Sainte-Beuve; its theatrical articles by Rolle, one of the best critics in France; and its musical articles by "M. de Rovray" (the pseudonyme of Fiorentino, the well-known musical critic of the *Constitutionnel*). Théophile Gauthier and other writers of distinction also contribute to its columns.

The *Journal des Débats*, during the period when opinions were tolerated, was the champion of moderate constitutional liberty according to Louis-Philippe. It is said to be strongly inclined towards the Orleanist party—supposing that party still to exist. It gives more English news than any other French journal, and its writers know far more about English affairs than any other French journalists. The theatrical *feuilleton* is written by Jules Janin, who has acquired the reputation of being the best theatrical critic in France, although at present he carefully abstains from criticising any of the pieces which come under his notice. Geoffroy, the father of *feuilletonistes*, and the inventor of newspaper theatrical criticism in general, made his *début* in the *Journal des Débats*. The musical *feuilleton* of this journal was for a long time contributed by Hector Berlioz.

The *Pays*, once edited by Lamartine, at present the *Journal de l'Empire*, is remarkable for its brilliant theatrical *feuilleton* by Paul de St. Victor, who is said to have discovered the secret of writing entirely in adjectives, but who has not discovered the secret of writing entirely without affectation.

The *Siècle* is a consistent supporter of liberal views, and is altogether an excellent newspaper.

The *Constitutionnel* is a semi-official organ. It has long enjoyed the honour of being the principal butt of the satirical journals of Paris. It is asserted that the *canard* (the generic appellation given to "enormous gooseberries," "showers of frogs," &c.) first appeared in its columns, although we are inclined to believe that its invention is due to the brain of some provincial editor in England. The musical *feuilleton* of the *Constitutionnel*, by M. Fiorentino, is very wittily written.

The *Pays* and *Constitutionnel* now belong to M. de la Guéronnière, the well-known Government writer. We are happy to say that both these papers have just received a "warning," or *avertissement*. When a journal has received two warnings, it can be stopped at any moment by the police.

The *Assemblée Nationale* (originally started in opposition to the Republic of 1848) was the champion of the Emperor of Russia until last spring, when, for its earnest advocacy of his cause, it was rewarded by being suspended for two months. It is said to derive its inspiration from M. Guizot. Its musical *feuilleton* is written by Adolphe Adam, the composer of the *Postillon de Longumeau*, the *Châlet*, &c.

The *Gazette de France* is a Royalist organ.

The *Univers* represents the opinions of the bigoted portion of the priests, and is particularly adverse to railways, steam-boats, and progress in general.

As a general rule, the articles on the drama appear in the *feuilletons* of Monday, the musical articles on

Tuesday, the scientific articles on Wednesday, the literary articles on Sunday.

The principal musical journals are the *France Musicale* and the *Ménestrel* (*Minstrel*).

The principal theatrical journals are the *Entr'acte* (published daily) and the *Gazette des Théâtres* (published three times a-week).

The principal satirical journals are the *Charivari* (published daily); the *Journal pour Rire*, the illustrations of which are alone of value; the *Figaro*, which is not illustrated, but which contains excellent specimens of satirical writing; and the *Tintamarre*, which is full of the wildest absurdities. The three latter journals appear weekly.

The *Mousquetaire*, a daily journal, edited by Alexandre Dumas, contains articles by himself upon himself, articles by himself upon other persons, and articles by other persons upon all sorts of people.

Galvani's Messenger appears daily, and gives all the news of London, Paris, and the Continent generally, besides extracts from all the best English journals.

CHAPTER VII.

BATHS.

THE English have decided that the streets of Paris are dirty, and that its inhabitants are far from being clean. In our opinion, Oxford Street, the Strand, and the great thoroughfares of the City, on a wet day, contain more cubic inches of mud, in proportion to their size, than any similar number of streets in Paris. After duly recognising the privilege of every nation to think every

other nation inferior to itself in cleanliness, as well as in all other things, let us remark that the outward appearance of the Parisians is certainly more cleanly than that of the Londoners. The *ouvrier* wears a clean blouse instead of a greasy, second-hand coat; the *ouvrière*, a clean cap instead of a broken-down bonnet; and the female population generally show an amount of white in their costumes which is quite absent from those of the majority of our fair (and dark) countrywomen. The number of *blanchisseuses*, the constant demand for persons in England, all prove the non-existence of that contempt for clean linen which the English have amiably attributed to the French nation, on the strength of the appearance presented by a few distressed Poles and Germans in the neighbourhood of Leicester Square.

The number of baths existing in Paris at once testifies to the cleanliness of the inhabitants. The number of baths (not of bathing establishments) which Paris possessed in the year 1832 amounted to 3000: at present it has nearly twice as many. Baths are found in every street of importance, and in many of no importance.

At the same time we must observe that cleanliness, according to Dr. Véron (*vide* vol. i. of his *Memoirs*), was not known in France before the Restoration, when, according to the same authority, it was imported from England. In many respects there is, even now, plenty of room for a fresh importation.

The average price of a warm bath is twelve sous—two sous, or sometimes only one sou, being charged in addition for each towel. A *peignoir* is an imitation of the toga used by hairdressers for wrapping round the bodies of their victims. Five sous is charged for the use of a *peignoir*, which will be found a more effectual drier than half-a-dozen towels. A tariff containing the charges for sulphur, shampooing, and aromatic baths, with the prices of scents, cosmetics, and eggs

(for cleaning the head with), is suspended in all bath-rooms, where refreshments of various kinds may also be obtained. Two or more sous should be given to the attendant, in proportion to his attention.

One of the most celebrated bathing establishments in Paris is that of *La Samaritaine*, close to the Pont Neuf. It is conducted on a much larger scale than usual; and last summer, not only had arrangements been made by which the omnibuses conveyed the bathers to the Samaritaine at reduced prices, but a journal, bearing the graceful title of the *Naiade*, was started for the benefit of the patrons of the institution.

We must not omit to mention the *Bains Chinois*, on the Boulevard des Capucines, which, besides their aqueous attractions, possess those of a beautiful garden.

At *Vigier's* baths on the Seine, close to the Tuileries—one of the best establishments of the kind in Paris—the charge for a warm bath is only ten sous. Here, as at the Samaritaine, the bath-room windows open upon the river, and, accordingly, there is no necessity for keeping them closed, as at other bathing-places. At *Vigier's*, if you order any refreshment in the bath, it is placed before you on a cork tray, which, of course, floats on the water.

A reduction in the price of the bathing tickets, or *cachets*, is made to those who take a certain number at once.

Baths are supplied at private houses from all bathing establishments on very moderate terms.

Hitherto we have spoken only of baths for the individual. Swimming-baths for the multitude are also established on the Seine, the prices of admission to them varying from four to twelve sous. We do not recommend the baths at four sous, although it is fair to add that we never tried them. Formerly they were the only swimming-baths which Paris possessed, and the amateurs of manly aquatic exercises are said still

to regret the time when they enjoyed an undisputed monopoly. The swimming-baths now most in vogue among the Parisians are those which bear the name of Henri IV., close to the Pont Neuf; those of Deligny on the Quai d'Orsai (left bank); and a few others, all of which unite the attractions of the café with those of the *Ecole de Natation*. The price of admission is from twelve to fifteen sous, "a reduction being made on taking a quantity" of *cachets*. Towels, two sous each; *peignoirs*, five sous each. These should be taken at the entrance. Each bather has a separate dressing-room, of which one of the attendants keeps the key. There are special rooms for the reception of any articles of value which the clothes of the bather may contain. The bath is made shallow at one end, while at the other it is as deep as the Seine itself. A swimming-master is always in attendance. At the extremity of the deep portion of the bath a species of tribune has (in most places) been erected for the benefit of divers, who, like a great many orators, come down from it more quickly than they have ascended it. Those who wish to be fashionable must float on their backs, and smoke cigars or short pipes while they are in the bath. On leaving it they must smoke short pipes or cigars, and wrap themselves up in their *peignoirs*, so as to look as much as possible like Abd-el-Kader.

At many of the baths a boat attends several times in the course of the day, to take out those bathers who are desirous of swimming in the open river. The presence of the boat is made known by the cry of "*La pleine eau*," (The open water, or river).

The café attached to the swimming-bath is frequented both before and after the immersion. Many bathers have discovered that a *petit verre* of liqueur is an excellent thing to take before you enter the water; others think it a capital thing to take between two important feats in swimming; and nearly all are of opinion that on

leaving the bath it is invaluable. A few take it on all three occasions.

Many persons breakfast at the swimming-baths between the hours of ten and twelve. There are no dress regulations for persons entering the café, but any one going into it with his clothes on would be considered affected. The bathing-dress, or the bathing-dress and *peignoir*, are considered quite sufficient. On the first floors of some of the bathing cafés there are billiard tables, on which excellent cannons are made by players in the costume of aborigines. There is a *dame du comptoir* at all the cafés, and she receives visits from her friends as often as any one else. On these occasions the ladies do not appear astonished at the appearance of the gentlemen in the costume of aborigines, and the gentlemen do not appear astonished at the ladies not being astonished at their appearance. If custom be second nature, as Pascal and the copy-book maintain, it is quite natural that none of this astonishment should take place.

On leaving the bath, it is usual to put a few sous into the box in which contributions for the attendants are received.

There are swimming-baths for ladies near those devoted to the use of gentlemen. They are said to be much frequented, and regiments of boarding-school young ladies are sometimes seen entering them. We need not apologise for being unable to give any description from actual observation of the internal arrangements of these interesting establishments.

CHAPTER VIII.

PUBLIC LIBRARIES.

Bibliothèque Nationale, Bibliothèque Ste. Geneviève, Bibliothèque de l'Arsenal, Bibliothèque Mazarine, Bibliothèque du Corps Législatif, Bibliothèque du Conseil d'Etat, Bibliothèque de l'Observatoire, Bibliothèque de l'Imprimerie Nationale, Bibliothèque de l'Ecole des Ponts et Chaussées, Bibliothèque de la Cour de Cassation, du Tribunal de première Instance, et de la Conférence des Avocats, Bibliothèque du Séminaire de St. Sulpice, Bibliothèque et Archives de la Préfecture de la Police, Bibliothèque de la Ville de Paris, Bibliothèque de l'Ecole de Médecine, Bibliothèque du Musée d'Histoire Naturelle, Bibliothèque du Conservatoire des Arts et Métiers, Bibliothèque du Conservatoire de Musique, Bibliothèques de l'Université et de la Faculté de Théologie à la Sorbonne, Bibliothèque de l'Ecole des Mines, Bibliothèque de l'Institut, Bibliothèque du Ministère de la Guerre, Bibliothèque du Ministère de l'Intérieur, Bibliothèque de l'Hôtel des Invalides.

WE have given the names of the public libraries in French, and it is improbable that any one visiting them will understand so little of the language as not to understand what we have written.

No order is necessary to obtain admission to the public libraries of France. Some of the libraries of which the names are placed at the head of this chapter have, however, been established for a special purpose, and to gain admission to them it is desirable first of all to apply to the director, or librarian. In all cases in which this application is necessary we shall direct the reader as to the proper mode of obtaining it.

The BIBLIOTHÈQUE NATIONALE, or IMPÉRIALE, is in the Rue Richelieu, about half-way down the street, and opposite the Fontaine Richelieu. This fountain (by Visconti) stands on the site of the old Opera, on the steps of which the Duke de Berri was assassinated by Louvel. In consequence of this murder the building itself was destroyed! An expiatory chapel was being erected on the fatal spot when the Revolution of 1830 broke out, and at once put a stop to the progress of the building. The Fontaine Richelieu was soon afterwards commenced.

The *Fontaine Molière*, towards the south end of the Rue Richelieu, is one of the principal attractions of the street. Opposite the fountain is the house in which Molière died. The two Muses on the right and left of the statue of Molière are by Pradier.

The Bibliothèque Nationale was founded by King John, and considerably augmented by Charles V., who is generally looked upon as its originator. Francis I. made important additions to it, and founded the numismatic collection, which has since become very celebrated. It was first thrown open to the public during the ministry of Colbert. The buildings which it at present occupies were formerly the residence of the highly-speculative Law.

At the death of Louis XV. the library contained only 100,000 volumes. Thanks to the Revolution, this number was soon afterwards doubled. At the present time the library is said to contain more than a million printed volumes.

The statue in the garden adjoining the court-yard represents Charles V., the recognised founder of the library.

A large stone staircase opposite the entrance leads to the reading-room and the collection of coins and medals.

The library is divided into four departments, one for

the printed books, the three others for the manuscripts, medals, and prints respectively.

The square room, called the *Salon*, contains a statue in bronze of Louis XVIII. In a side-gallery is the French Parnassus, in which the principal writers of France are represented arranged on the sacred mount, according to the positions in literature which the artist has chosen to assign to them. In this same gallery the basin of porphyry in which King Clovis was baptized is to be seen. In the gallery next to it there is a plaster statue of Voltaire; also a representation of the system of the universe, and the globes, measuring four feet in diameter, which belonged to the Jesuit Coronelli.

Among the oldest books in the library are a psalm-book printed at Mayence in 1456, and Mazarin's Bible, which bears the same date.

The number of manuscripts amounts to about 80,000. Part of them are kept in the room which bears the name of Romanelli, by whom the frescos which adorn it were painted. The MS. rooms contain several specimens of papyrus, the list of receipts and disbursements under Philip the Fair, the whole of *Telemachus* in Fenelon's own hand-writing, a Koran, several letters from Henri IV. to Gabrielle d'Estrées, the original of Pascal's thoughts, on which M. Cousin founded his excellent edition, which differs considerably from preceding ones, and the list of Robespierre's victims, written on three hundred pages. The most ancient manuscript volumes are Bibles and Missals, the greater number of them being richly illuminated. Some of these belong to the sixth and even to the fifth century. The collection also comprises several foreign MSS. and innumerable autographs of distinguished persons.

The collection of medals occupies part of the gallery on the first floor. Twenty-four years ago it was much richer than at the present time, for in 1831 thieves broke in and stole from it nearly two hundred pounds'

weight of coins, medals, and other objects of value. The police succeeded in recovering a portion of the stolen property. Most of it, however, had been melted down,—amongst other things, a most complete and almost invaluable collection of Roman medals. During the first French republic, although the country was in the greatest distress for want of funds to carry on the war, the immense national collection of coins was never interfered with. The *Cabinet des Médailles* contains the vase of Ptolemy, the arm-chair of Dagobert, the seal of Childeric, the sword of the Order of Malta, the armour of Francis I., the heart of Anne of Brittany inclosed in a golden vase, and the chessmen presented by Haroun al Raschid to Charlemagne.

On the ground-floor the Zodiac of Denderah is to be seen. Public lectures on archæology, the Oriental languages, and other subjects, are delivered at this library. The days and hours of delivery are announced on a printed placard, which is exhibited in the court-yard and on the staircase leading to the reading-room.

The collection of prints established under Louis XIII. contains 1,400,000 specimens: it occupies several rooms on the entresol.

The public are admitted to read in the library every day except Sundays and fête days, and during the vacation, which commences on the 1st of September and terminates on the 15th of October. The reading-room is open from ten to three. Those who wish to visit the other departments of the library are admitted on Tuesdays and Fridays, also from ten to three.

To obtain any book that may be required in the reading-room it is necessary to write its title on a slip of paper, which must be presented to one of the librarians who sit at the desk in the centre of the room. At this desk a catalogue is kept for the benefit of those who wish to search for books on particular subjects. The catalogue is incomplete, and unless the applicant knows

the titles of the books he requires he will sometimes have difficulty in obtaining them. Probably the best work of reference in the room is the living one who occupies the position of principal librarian.

On leaving the reading-room, those who have brought any papers or books with them must apply to one of the librarians for a pass, without which they will be stopped at the principal entrance. This precaution is, of course, taken in order to prevent manuscripts or books being taken out of the library without permission (for permission to do so is granted on the application of a well-known person). The reading-room is frequented by the same class of persons as those who attend the reading-room of our British Museum, viz. students, literary men, and idlers who wish to save the expense of subscribing to a circulating library. On wet days many persons enter the reading-room, simply for the sake of being sheltered from the "inclemency of the weather."

Englishmen visiting this library should remember that foreigners who come to London, and who have no friends there, cannot possibly obtain admission to the reading-room of our British Museum.

The BIBLIOTHÈQUE STE. GENEVIÈVE (in the Place du Panthéon) formerly belonged to the abbey of that name. It contains 250,000 volumes, 30,000 manuscripts, a cupola representing the apotheosis of St. Augustin, painted by Restaut, a plan of Rome executed in relief, the portraits of the Kings of France, from Philip the Bold to Louis XV.; over the staircase, immediately opposite the entrance to the reading-room, is a copy of Raphael's *School of Athens*. The reading-room is open in the morning from ten to three, and from six to ten in the evening, and is more elegant, light, and commodious than any other in Paris. This is the only library open in the evening, and it will generally be found crowded by students of all classes, from the private

soldier who is teaching himself spelling, up to the *savant* who is concocting a new Oriental language. Here the student spends his evenings, without putting himself to any expense for fire or light, and here the poor workman, while effecting the same economy as the student, may be seen instructing his children from books which, but for the Bibliothèque Ste. Geneviève, he might never have seen. The vacation begins on September 1 and terminates on October 15.

The BIBLIOTHÈQUE DE L'ARSENAL, in the Rue de Sully, contains 180,000 printed volumes and 6300 manuscripts, among which are some very beautiful Bibles and valuable historical records. The apartments in which Sully used to receive Henry IV. can be seen. Open from ten to three every day, except Sunday and Monday. Vacation from September 15 to November 1st.

The BIBLIOTHÈQUE MAZARINE, 33 Quai Conti, forms part of the Institute. It was founded by Cardinal Mazarin. This library contains 150,000 printed volumes and 4000 manuscripts. It has been public ever since 1648. The globe, nearly ten feet in diameter, which was ordered by Louis XVI. and executed by the Bergevin brothers, is to be seen here. Open every day, except Thursday, Sunday, and on fête days, from ten to three.

The BIBLIOTHÈQUE DU CORPS LÉGISLATIF contains about 50,000 volumes. To obtain admission it is necessary to make a written application to the librarian. All the legal and political deeds connected with the legislative assemblies of France are to be seen in this library, besides some far more interesting documents in the shape of the original MSS. of the *Nouvelle Héloïse* and *Confessions* of J. J. Rousseau.

BIBLIOTHÈQUE DU CONSEIL D'ÉTAT, at the Louvre, contains interesting political documents respecting the Revolution of 1789 and the Restoration. Admission must be applied for by letter.

BIBLIOTHÈQUE DE L'OBSERVATOIRE, Rue Cassini. Works of a special character. Apply to the Director.

BIBLIOTHÈQUE DE L'IMPRIMERIE NATIONALE (National Printing-office), Rue Vieille du Temple, 89. Specimens of typography. Apply to the Director.

BIBLIOTHÈQUE DE L'ÉCOLE DES PONTS ET CHAUSSÉES (School of Bridges and Roads). Works of a special character. Apply to the Director, 27 Rue Culture Ste. Catherine.

BIBLIOTHÈQUE DE LA COUR DE CASSATION, &c., Palais de Justice. Open to all magistrates and barristers. Apply to the Librarian (*bibliothécaire*).

BIBLIOTHÈQUE DU SÉMINAIRE DE ST. SULPICE, 17 Rue du Pot-de-Fer. Works of theology. Apply to the Superior.

BIBLIOTHÈQUE ET ARCHIVES DE LA PRÉFECTURE DE POLICE, 7 Rue de Jérusalem. Apply to the Archivist.

BIBLIOTHÈQUE DE LA VILLE DE PARIS, 34 Quai d'Austerlitz. It contains very important MSS. relating to the history of France. Open every day, except Sundays and fête days, from ten to four. Vacation from October 1 to November 15.

BIBLIOTHÈQUE DE L'ÉCOLE DE MÉDECINE, 12 Place de l'École de Médecine. Open to students. A permission to view it may be obtained by writing to M. le Doyen de la Faculté de Médecine, à l'École. Vacation from September 1 to November 1.

BIBLIOTHÈQUE DU MUSÉE D'HISTOIRE NATURELLE, Jardin des Plantes. 35,000 volumes. Open Monday, Wednesday, and Saturday, from eleven to two.

BIBLIOTHÈQUE DU CONSERVATOIRE DES ARTS ET MÉTIERS, Rue St. Martin, 208. 12,000 volumes on mechanics, applied mathematics, &c. Apply to the Director.

BIBLIOTHÈQUE DU CONSERVATOIRE DE MUSIQUE, 15 Rue du Faubourg Poissonnière. Excellent collection of

music and musical literature. Open to the public every day, except Sundays and on fête days.

BIBLIOTHÈQUES DE L'UNIVERSITÉ ET DE LA FACULTÉ DE THÉOLOGIE, at the Sorbonne. Together, these libraries contain 50,000 volumes. They are open on Monday, Wednesday, and Friday, except when one of these days happens to be a fête day. The vacation is regulated by that of the University.

BIBLIOTHÈQUE DE L'ÉCOLE DES MINES, Rue d'Enfer, 34. 6000 volumes. Open to the general public on Tuesdays and Fridays from eleven to three, and every day to students and foreigners. Permission must be obtained from the Director of the establishment.

BIBLIOTHÈQUE DE L'INSTITUT, Quai Conti, 23. At the Institute, 100,000 volumes, most of them of great value. To obtain admission, a recommendation from an Academician is necessary.

BIBLIOTHÈQUE DU MINISTÈRE DE LA GUERRE, Rue St. Dominique, 82. Works of a special nature. Apply to the Conservator.

BIBLIOTHÈQUE DU MINISTÈRE DE L'INTÉRIEUR, Rue de Grenelle St. Germain, 103. Apply to the Conservator.

BIBLIOTHÈQUE DE L'HÔTEL DES INVALIDES, at the Invalides. Apply to the Conservator.

CHAPTER IX.

GALLERIES OF PAINTING AND SCULPTURE.

THE LOUVRE.

REPUBLICANS are continually accused, in spite of history, of having no regard for the fine arts. This fallacy finds supporters in France (among the Royal-

ists, and, above all, among the Imperialists), as well as in other countries, although the Musée du Louvre, the finest museum of art in France, and in some respects the finest in the world, had no existence before the establishment of the first Republic. The present admirable classification of the pictures, let us add, is the work of the second French Republic, and dates from July 1848.

A decree of the Convention enacted that the National Museum should be composed of all the objects of art found in the king's apartments, and in other buildings belonging to the state. The Museum was to be opened to the public on all fête days, and to the artists, for purposes of study, every day excepting one day in each decade. On this day the galleries were to be swept, and the functionaries usually employed were to have a holiday. The galleries are now closed for the same objects every Monday; and the arrangements generally exist now as they were originally established by the Convention. Many persons fall into the gross error of believing that Napoleon founded the Museum of the Louvre; and about three years ago a Minister of the Interior complimented Louis Napoleon upon this (supposed) fact in a speech, which, unfortunately, was delivered in public. Napoleon, however, spent large sums of money in decorating the interior; and by way of enlarging the collection laid the whole of the Continent under contribution, taking his pictures and statues from the palaces, picture-galleries, and churches of the conquered countries. Nearly all the Italian pictures of the Renaissance, the master-pieces of most of the galleries of Germany, Spain, and Holland, in short, everything in the way of sculpture and painting that could possibly be transported from Rome, Florence, Venice, Vienna, Madrid, Amsterdam, and the other artistic capitals of Europe, was seized upon for the Louvre. It would be superfluous to add that, during the Empire.

Paris possessed the finest gallery in Europe ; we might almost say, that it had the only one. Many Frenchmen argue that these robberies, more worthy of a pirate than of the general of a civilised army, were justifiable ; that as the nations of Europe had in the first instance attacked France after the establishment of the Republic, France had a right to make these nations pay something towards the expenses of the French army's excursions to their capitals. It is impossible to deny that the English act in a similar manner towards their enemies in India ; and when the English attack Napoleon for having brought the horses of St. Marc to Paris, they display about as much sense and as much good taste as the French do when they reproach the English with Lord Elgin's spoliation of the Parthenon. M. Edmond Texier, addressing his own countrymen, says : "Be more sparing of your invectives against Lord Elgin (he spells it, *Elgine*), the plunderer of Phidias, if you think that the rights of war justified the Emperor in taking possession of Raphael and Veronese wherever he found them. It is not altogether sufficient to be patriotic, it is also necessary to have common sense and to be logical."

With regard to the enforced restitution of the pictures to their original owners after the Allies had entered Paris, it is difficult to understand how there can be two opinions. Even if we admit that Napoleon had a right to take them in the first instance, the Allies must surely have had a right to take them back again. Indeed, according to the Napoleonic morality, the Allies had a right to take pictures which had never in any manner belonged to them.

The entrance to the galleries of the Louvre is in the south-east corner of the Place du Carrousel. The grand staircase was constructed by Percier and Fontaine, under Napoleon, and would be very magnificent if it were not extremely gaudy. The ceiling above the stair-

case is by Abel de Pujol, one of the religious and conventionally-classical painters who affect to despise colour without excelling in form. This ceiling is said to be M. de Pujol's best production. The ceiling of the *Musée des Antiques* (the *Daughter of Latona imploring Jupiter*) is the best piece of decoration which the Imperial period has left. It is by Prud'hon, whose pictures have a grace which is entirely absent from those of his vulgar, and therefore more successful, contemporaries, David, Guérin, &c.

Charles X. founded the Museum which formerly bore his name, and which is now called the Egyptian Museum, although, as is frequently observed, it might just as well be called the Etruscan, or Roman Museum. The rooms of this Museum contain a collection of mummies, vases, and other Egyptian curiosities, Etruscan and Grecian vases, and various medallions, statuettes, and other productions of Roman art. Charles X. founded this Museum with the money of his own civil list, and never after his exile applied either for the objects which he had purchased, or for the money with which he had purchased them. It was also in Charles the Tenth's reign that the *Venus of Milo* was added to the collection of statues.

The ceiling, representing the *Apotheosis of Homer*, by Ingres, must be mentioned as one of the best additions made to the Louvre during the Restoration. Its chief merit consists in its differing somewhat from the conventional and academical mythological allegories of the period.

Louis Philippe made some alterations in the Musée Charles X. (and above all in the name); and it was during his reign that the ceilings by Horace Vernet, Steuben, Deveria, Drolling, Cognet, &c. were executed. The most celebrated of these is *Bonaparte in Egypt*, by Cognet.

When Louis Philippe came to the throne, the Spanish

school was very imperfectly represented in the Louvre. The King sent Baron Taylor to Spain, where he purchased four hundred pictures by Ribeira, Zurbaran, Velasquez, Alonzo Cano, and Murillo. Soon after the formation of the Spanish Gallery, Mr. Standish, a rich English amateur, died, leaving the whole of his collection to Louis Philippe. Louis Philippe's sons having demanded the restitution of the pictures which their father had given to the Louvre, the French nation has now been deprived of the paintings which composed the Musée Standish and Musée Espagnol.

The Revolution of February (1848) brought about the most beneficial change in the arrangement of the pictures in the Louvre. Before the Revolution, the annual exhibition of the works of living masters used to take place at the Louvre, and during the three months which it lasted the pictures of the old masters were concealed by a wooden scaffolding, on which the modern paintings were hung. Not only were the masterpieces of art concealed from the public view during a quarter of the year, but several of them met with almost unavoidable accidents in the course of the changes which preceded and followed the living artists' exhibitions. At the last annual exhibition which was held there, Raphael's St. Michael, Titian's Virgin with the Rabbit, Correggio's Antiope, and two pictures by Domenichino and Solari, met with serious injuries, while a landscape by Decker was completely perforated by a beam. Soon after the establishment of the Republic, the Government changed the scene of the annual exhibition from the Louvre to the Palais Royal.

The restoration and completion of the Apollo Gallery (*Galerie d'Apollon*), which forms the long and magnificent entrance-room to the picture-galleries, was also undertaken by the Government of the Republic. The original designs for all the paintings and sculptures with which the walls and ceilings of the gallery were to be

decorated were made by Lebrun, who died in 1690 without completing his work. The Apollo Gallery was afterwards the *atelier* of Vanloo, and was subsequently made the scene of various exhibitions, until, in 1822, a scaffolding was erected along its walls for the reception of engravings and lithographs forming part of the annual exhibition of the works of living artists. The only painting in the gallery from Lebrun's own hand is the *Triumph of Amphitrite*, at the northern extremity. The other paintings have been executed by various artists at various periods; the last, and infinitely the best, being M. Delacroix's ceiling in the centre of the gallery. The subject is *Apollo destroying the serpent Python*, and around the two principal figures the artist has represented the battle between the Gods and the Monsters at the moment when the waters of the deluge begin to subside. M. Delacroix's genius, however, like that of all artists and writers of the present day who really have genius, does not incline towards the mythological. Any reality of a decent colour would have been more congenial to his mind, but a mythological subject having been given to him, it is gratifying to observe how he has distanced all the conventional mythologists in his mode of treating it.

We have said that the new classification of the pictures in the Louvre was due to the Government of the Republic. The official *avertissement*, published in 1848, states that the three great objects held in view in this classification were,—

1. To bring together all the works of the same master, and of his pupils and imitators.
2. To class chronologically each group in each school, Italian, German, and French.
3. To place at the bottom, or as near as possible to the eye, pictures which are acknowledged masterpieces, and which are daily being copied.

At present, not only are the different schools placed

with a due regard to chronology, but the paintings of each master, now that they are collected together, can be more easily studied, and, being surrounded by those of his pupils, are seen as they might have appeared in his own *atelier*.

Before concluding our notice of the benefits which the artistic public have derived from the Government of February 1848, we must mention that numerous pictures which had been stored away in unheard-of parts of the Louvre were restored to light, and that the general collection was enriched by the addition of many pictures which had previously figured only in the royal palaces.

The *Salon Carré* (or Square Room), the first room which is entered, is devoted to the reception of the principal works of the old masters, as on the other side of the Louvre the *Salon des Sept Cheminées* is supposed to be the room of honour for the painters of France.

The pictures in the *Salon Carré* have, as we have before said, been selected from those of the entire gallery. Each of the great masters is represented in it by the best of his pictures which the Louvre contains. Mantegna, Leonardo, Perugino, Raphael, Titian, Paul Veronese, Correggio, Caravaccio, Giorgione, Poussin, Lesueur, Philippe de Champagne, Jouvenet, Hans Memling, Van Eyck, Rembrandt, Vandyke, Ostade, Metz, Mieris, are all there in confusion. On the left, on entering, is the *Marriage at Cana*, by Paul Veronese. By the side of the Saviour, who is seated at the centre of an immense table, is the Holy Virgin, who is supposed to have just pronounced the words, "There is no wine." The newly-married couple and most of the guests are portraits of illustrious contemporaries of the painter. The group of musicians exhibits the portraits of the most celebrated artists of Venice. Paul Veronese himself is dressed in white, and is playing the viola. On the right is the *Conception of the Virgin*, by

Murillo. This Murillo formed part of Marshal Soult's collection, and Soult received it from a Spanish convent, in exchange for the life of a monk who had been sentenced to death as a spy (*Chronique de Paris*). It was purchased at the sale of Marshal Soult's pictures, a few years since, by the French Government, and the absurdly large sum of 615,000 francs (24,600*l.*) was paid for it; in consequence of which it is now looked upon by many persons as the finest picture in the Salon Carré, whereas it is not very far from being the worst. A great many copies are always being made of this picture; and if the prices of the copies bear any proportion to the supposed value of the original, the artists who execute them must be rapidly making their fortunes. Before purchasing the *Conception*, the Louvre already possessed a *Conception*, and other excellent Murillos, while it was at that time without a single Hobbema, and had only one Watteau, the genuineness of which is more than doubtful. At the present time the Louvre has no Michael Angelo, no Albert Durer, no Carlo Dolce, and nothing of Francia's but a head, which at different times has been attributed to Raphael, Giorgione, and Sebastian del Piombo.

The pictures have been arranged chronologically everywhere but in the Square Room.

The catalogues have been arranged alphabetically, one catalogue being devoted to the Italian and Spanish, and another to the Dutch and German schools. The catalogue of the French school is not yet published, and the paintings of the French masters, in many cases, have no names attached to them.

As we have not sufficient space to publish even an abridgement of the Louvre catalogues (which can be purchased at the entrance to the Square Room for a franc and a half a-piece), we propose to call attention to the most important pictures in the collection, according to the order in which they are placed, or, in other

words, according to the periods at which their painters lived.

We must, however, depart from this system in noticing the pictures in the Square Room, which have not only been placed without any regard to chronology, but without any intention to keep the works of each master near one another. So that if we were to give a list of the works of any one artist exhibited in the Salon Carré, the reader, in order to follow us, would have to go first to the east, then to the west, then to the north of the room ; and so on with the works of every other artist. It would be at the same time absurd for us to notice the pictures in the order in which they are hung, unless we published a plan of the picture-gallery, so as to enable the reader to understand our directions ; and we have, therefore, determined to draw up a catalogue of all the principal paintings in the Square Room, and to class them numerically. This catalogue will be the only one that can be accepted as an intelligible guide to the contents of the Salon Carré ; for, in order to understand even a portion of them by means of the official lists, it is necessary to buy two—the catalogue of the Italian and Spanish, and that of the Flemish and German schools ; while even then the French pictures are unprovided for.

In our notice of the pictures in the other parts of the gallery, we have, almost invariably, spoken of the artists in the exact order in which their works occur. Accordingly, the reader will with equal ease be able to turn from the catalogue to the pictures, or from the pictures to the catalogue. In examining the paintings in the Square Room, he must refer from the numbers affixed to them to the numbers of our catalogue.

As many persons enter the Louvre only for the sake of saying they have been there, and as other better-intentioned persons have neither time nor inclination

to make a careful study even of all the pictures contained in the Salon Carré, we will first call attention to a few of the most celebrated ones.

Paul Veronese's *Marriage at Cana* is on the left (103); his *Jesus at Simon the Pharisee's Feast* is on the opposite side (104). Near the *Marriage at Cana* is Van Dyck's *Portrait of Charles I.* (142).

The *Murillo* (546 bis), for which the absurd price was paid (see p. 79), is also opposite the *Marriage at Cana*.

Correggio's *Antiope* (27) is close to the north-east* corner of the gallery. Near it is Rembrandt's *Carpenter's Shop* (410).

Leonardo da Vinci's *Mona Lisa* (484) is on the same side as Murillo's two *Conceptions*, and not far from them. Next to them is Van Eyck's *Virgin* (162), the only specimen of this master which the Louvre contains.

Between the *Antiope* and the highly-expensive Murillo are Rembrandt's *Portrait of a Woman* (419); Vandyke's *Portrait of Richardot and his Son* (150); Rubens' *Portrait of his Second Wife* (460); and Gerard Dow's *Dropsical Woman* (121).

Raphael's *St. Michael* (382) is near the entrance (on the right, looking towards it). His *Belle Jardinière* (375) is on the other side of the room, near the entrance from the long gallery. The *Virgin with the Veil* (376), and several other Raphaels, are found on the west portion of the north side, near the aforesaid Murillos.

On the left of the entrance from the Square Room to the long gallery (looking towards it), are Hans Memling's *St. John the Baptist* and *Mary Magdalene* (288 and 289). Close to these companion pictures is

Leonardo da Vinci's *Virgin, Infant Jesus, and St. Anne* (481). On one side of this picture is Holbein's

* For the benefit of those persons who cannot tell north from south, we may mention, that the south side is the one which is next, and which runs parallel, to the Seine.

Erasmus ; on the other, a Portrait by Janet, one of the early French artists.

Titian's Portraits, and the picture known as *Titian's Mistress*, which (according to an unauthenticated anecdote) caused Tintoretto to exclaim, "This man does not paint with colour, but with pounded flesh," (471), are on the same side as the Murillos and the greater part of the Raphaels. His *Christ crowned with Thorns* (464) is on the opposite side of the room, near the entrance to the long gallery.

We now come to our

CATALOGUE OF ITALIAN, SPANISH, GERMAN, AND DUTCH
PICTURES, CONTAINED IN THE SQUARE ROOM.

27. Correggio, *The Mystic Marriage of St. Catherine of Alexandria*.

28. Correggio, *Antiope*. A religious journalist, the pride of the *Univers*, in attempting to prove the pernicious effect upon the morals of certain works of art, declared that he never looked at this picture without feeling like a Satyr. The *Antiope* belonged to the collection of Charles I., and was purchased by a French banker when the royal pictures were sold by the Parliament.

34. Caravaggio, *A Concert*.

35. Caravaggio, *Portrait of Alof de Vignancourt, Grand Master of Malta in 1601*.

44. Giorgione, *Concert*.

48. Guercino, *Resurrection of Lazarus*.

65. Fra Bartolomeo, *The Virgin, St. Catherine of Sienna, and other Saints*.

74. Philippe de Champagne, *The Body of Christ*.

94. Angiolo Bronzino, *Portrait of a Sculptor*.

103. Paul Veronese, *Marriage at Cana*. Christ and the Virgin are in the centre of the picture. The newly-married couple are at the end of the table, on the left. The bride is said to be a portrait of Eleanor of Austria, queen of France. At her side is Francis I.; and

next to him, in a yellow dress, is Mary queen of England. Soliman I., emperor of the Turks, is represented close to a negro prince, who is speaking to a servant. Victoria Colonna will be recognised by the tooth-pick which she holds. At the corner of the table the profile of Charles V., wearing the Order of the Golden Fleece, is seen. Paul Veronese himself, and several contemporary Venetian painters, are in the midst of the group of musicians. Paul Veronese is dressed in white, and is playing the viola. Behind him is Tintoretto, also playing the viola. Titian is working away at the bass-viol; and Bassano is blowing through a flute. This picture was taken by the French from a convent in Venice; and in 1815 the Austrians, in consideration of the difficulty and danger which would have attended its removal, consented to exchange it for Lebrun's *Feast at the Pharisee's House*. It appeared from the archives of the convent for which it was painted, that the *Marriage at Cana* was executed for the sum of 324 ducats, the artist's board during the time he was occupied upon it, and a tun of wine. 324 ducats are equivalent to 972 francs, or less than 40*l*.

104. Paul Veronese, *Feast at Simon the Pharisee's*. Given to Louis XIV. in 1665 by the Republic of Venice.

121. Gerard Dow, *The Dropsical Woman*. This masterpiece of Gerard Dow was given to Prince Eugène, having been previously purchased for 30,000 florins. At the death of Prince Eugène it became the property of the house of Savoy, and was placed in the Royal Gallery at Turin. In the year 8 of the Republic, Clausel, the Adjutant-general of the Army of Italy, received it from Charles-Emanuel IV. upon that monarch's abdication, and immediately presented it to the nation.

138. Annibale Caracci, *Appearance of the Virgin to St. Luke and St. Catherine*.

142. Vandyke, *Portrait of Charles I.*

150. Vandyke, *Portraits of Richardot, the President of the Privy Council of the Low Countries, and of his Son.*

204. Ghirlandajo, *The Visitation.*

208. Holbein, *Portrait of Erasmus.* This portrait, and a *Holy Family* by Titian, were given by Charles I. to Louis XIII. in exchange for Leonardo da Vinci's *John the Baptist*, which came back to France after the sale of the King of England's pictures, and which is now seen in the Louvre.

211. Holbein, *Portrait of Anne of Cleves.*

234. Fra Filippo, *The Virgin and the Infant Jesus.*

239. Fra Bartolomeo, *Visitation of the Virgin.* According to the Père Dan (*Wonders of Fontainebleau*), the face of the Virgin was painted by Michael Angelo.

242. Luini, *The Daughter of Herodias receiving the head of John the Baptist.*

250. Andrea Mantegna, *The Virgin of the Victory.* This picture was painted for *St. Mary of the Victory*, a chapel which the Marquis Francesco built in order to commemorate the victory over the French under Charles VIII.—a victory which, according to French historians, was never gained.

288. Hans Memling, *St. John the Baptist.* In the background several subjects, taken from the life of the saint, are represented. First we see him on the banks of a river, baptizing Christ; in the next place he is haranguing the people; then he is seen on a mountain having his head cut off; and, finally, his head is being carried to Herodias.

289. Hans Memling, *St. Mary Magdalen.* In the background are seen, on the left, the resurrection of Lazarus, and the Magdalen kneeling at the feet of Jesus Christ at the house of Simon the leper; on the right, Christ appearing to the Magdalen under the form of a gardener; and a grotto, or cavern, to which she had re-

tired, and from which she is being carried up to heaven by angels.

*293. (*Italian.*) Giulio Romano, *The Nativity*. This picture once belonged to the gallery of Charles I.

*293. (*Dutch.*) Metzu, *A Soldier receiving a Young Lady*.

296. Giulio Romano, *Venus and Vulcan*.

303. Bassano, *Preparations for the Burial of Jesus*.

318. Francia, *Portrait of a Man*. This picture has been at different times attributed to different artists, and many critics are still of opinion that it is not the production of Francia. It used formerly to be assigned by the Louvre catalogue to Raphael, in consequence of its similarity in style to several so-called "portraits by Raphael," which have turned out to be anything but genuine. This portrait is the only painting in France which is even attributed to Francia, whose manner is characterised by more severity and simplicity than are shown in the work ascribed to him.

322. Mieris, *Portrait of a Man*.

349. Tintoretto, *Susannah bathing*. In the distance the elders are seen standing near a table.

370. Van Ostade, *The Schoolmaster*.

375. Raphael, *The Virgin, the Infant Jesus, and St. John* (known as the *Belle Jardinière*). This picture formed part of the collection of Francis I.

376. Raphael, *The Virgin, the Infant Jesus asleep, and St. John* (known as the *Virgin with the Veil*).

377. Raphael, *Holy Family*. The infant Jesus is throwing himself out of his cradle into the arms of his

* The numbering of the Italian and Spanish pictures is altogether distinct from that of the Dutch and German school. Accordingly, it sometimes happens in the Square Room that two pictures of different schools bear the same number. When the number is red, the picture to which it is affixed belongs to the Italian or Spanish school; the blue numbers indicate the Dutch, Flemish, and German schools; the black numbers are reserved for the French School, of which the catalogue has not yet appeared.

mother. St. John is being presented to him by St. Elizabeth. St. Joseph is absorbed in meditation. It is related that Francis I., in his admiration for Raphael's *St. Michael*, rewarded him for it in so liberal a manner that the artist in his turn responded to the generosity of the king by giving him this *Holy Family*. This story, however, is not founded on fact.

378. Raphael, *The Virgin, St. Elizabeth, and Infant Jesus caressing St. John*.

380. Raphael, *St. Michael destroying the Dragon*.

381. Raphael, *St. George and the Dragon*.

382. Raphael, *St. Michael overcoming the Devil*. This is the picture which is said (*vide* 377) to have been painted expressly for Francis I.

387. Raphael, *Abundance: a design for a fountain*.

403. Andrea di Solari (*il Gobbo*): *Virgin and Child*, otherwise known as the *Virgin with the green Pillow*.

410. Rembrandt, *The Carpenter's Household*. This admirable picture is described in the old catalogues as a *Holy Family*.

419. Rembrandt, *Portrait of a Woman*.

433. Vanni, *The Holy Family in Egypt*.

433. Rubens, *Thomyris, queen of the Scythians, causing the head of Cyrus to be plunged into a vessel of blood*.

438. Andrea del Sarto, *Holy Family*.

442. Perugino, *The Virgin holding up the Infant Jesus, who is adored by Saints and Angels*.

460. Rubens, *Portrait of Rubens' Second Wife*.

464. Titian, *The Crowning with Thorns*. When Titian painted this picture he was seventy-six years of age.

465. Titian, *Christ carried to the Sepulchre*. The body of Christ supported by Joseph of Arimathea, Nicodemus, and another disciple. The Virgin, overcome with grief, is supported by St. John.

471. Titian, *A Young Woman at her Toilet*. This picture, which the painter has twice repeated, is gene-

rally known as *Titian's Mistress*. M. Ticozzi (upon the authority of contemporary medals and portraits) affirms that it represents Alphonso I., duke of Ferrara, and Laura Dianti, whom he married after the death of Lucrezia Borgia, his first wife. It is said that Titian painted Laura almost naked when she was the Duke's mistress; when she had become his wife, he painted her with most of her clothes on.

473. Titian, *Portrait of a Young Man*.

475. Titian, *Portrait of a Commander of the Order of Malta*.

481. Leonardo da Vinci, *The Virgin, the Infant Jesus, and St. Anne*.

484. Leonardo da Vinci, *Portrait of Mona Lisa* (known also as *La Joconde*). Vasari describes this portrait (of which England, Spain, and Russia possess copies) in the following terms:—"Whoever shall desire to see how far art can imitate nature, may do so to perfection in this head, wherein every peculiarity that could be depicted by the utmost subtlety of the pencil has been faithfully reproduced. * * * * It may be truly said that this work is painted in a manner well calculated to make the boldest master tremble, and astonishes all who behold it, however well accustomed to the marvels of art."

526. Terburgh. This picture is generally known simply as *The Interior*, by Terburgh. The subject is, *A Soldier offering pieces of Gold to a Young Woman*; like nearly all Terburgh's heroines, she wears white satin—in the representation of which he excelled.

546. Murillo, *The Immaculate Conception of the Virgin*. On the left, a group of five figures, which have the appearance of being excellent portraits, is seen.

546 bis. Murillo, *The Immaculate Conception of the Virgin* (from Marshal Soult's Gallery). Murillo's Con-

ceptions are not, as is generally imagined, painted from imagination, but are taken from a passage in the Revelation, which speaks of a woman clothed with the sun, with the moon at her feet, and on her head a crown of stars. The second *Conception* cost more than a hundred times as much as the first, the *Conception* marked 546 having cost 6000 francs in 1817, whereas the *Conception* marked 546 *bis* cost 615,300 francs in 1852. Are Murillo's religious paintings worth a hundred times more now than in 1817, or is *Conception*, No. 2, a hundred times better than *Conception*, No. 1? Some of the French Guide-books absolutely mention the six-thousand-franc Murillo as the one which cost upwards of six hundred thousand, and this mistake is even made in the *Guide Cicerone*, published by Hachette, which is, nevertheless, a very superior work to any other of the kind that we have seen.

In 1835, the *Conception*, No. 2, and two other Murillos, were to have been purchased by the Louvre for only 500,000 francs, but, from some cause or other, the bargain was not concluded.

553. Ribeira (Spagnoletto), *The Adoration of the Shepherds*. This by no means divine, but wonderfully real composition, was originally painted on wood. The panel having been almost entirely devoured by worms, the painting was transferred to canvas about four years since.

On leaving the Square Room, we find Cimabue, Giotto, Perugino, and the early Florentine and Roman schools on the left, and the schools of Mantua and Venice, commencing with Andrea Mantegna, on the right. The Louvre possesses no authentic specimens of the Byzantine school, of which the earliest Italian paintings were more or less imitations, although we find three pictures marked in the catalogue as belonging to it. These are the *Virgin suckling the Infant Jesus* (503), the *Virgin*

kissing the Infant Jesus (504), and the *Virgin and Child* (505), which is seen in the mixed collection by the side of the Musée des Souverains.

CIMABUE's *Virgin with the Angels* (174) is considered an excellent specimen of this master.

The *St. Francis* (209), by GIOTTO—who was Cimabue's pupil, and who is more entitled than his master to be considered the originator of Italian art, from his having been the first to abandon the imitation of the Byzantines—is a work which was executed before the painter's genius was fully developed.

ANDREA MANTEGNA's *Christ between the Two Thieves* (249) is in his most vigorous and expressive style.

Of the pictures by LEONARDO DA VINCI, 480 is *John the Baptist*, who is represented with the figure of a young woman and the smile of Mona Lisa; which, indeed, is repeated in all the Leonardos in the Louvre, with the exception of *La Belle Ferronnière* (483)—so called from its having been supposed to be the portrait of Francis the First's last mistress, who was the wife of an ironmonger.

BERNARDINO LUINI, Leonardo's pupil, is represented by the *Sleeping Jesus* (241) and the *Holy Family* (240). His *John the Baptist's Head* (242) has already been noticed as forming part of the collection in the Square Room.

We have already seen PERUGINO's best specimen (442) in the Square Room. Raphael's master also appears in his proper chronological place with a *Nativity* (441); a *Madonna* (443); the *Combat between Chastity and Love* (445), which belongs to his earliest style; and a *Madonna* (443), which belongs to his latest manner, and which is said to have been executed after the death of his pupil, whom he survived four years.

FRA BARTOLOMEO's picture (64) represents *The Angel Gabriel's Salutation of the Virgin*.

The Louvre possesses twelve RAPHAELS, a larger

number than is possessed by any other gallery, except the Vatican. It has, however, nothing to compare with the *St. Cecilia*, the *Dresden Virgin*, the *Virgin in the Chair*, and the *Virgin with the Fish*. The two portraits marked (386) are, however, said not to be authentic, and the portrait of *Jane of Aragon* (384) is received as Raphael's with some doubt. The portrait of *Castiglione* (383) and that of the *Youth* (385) are genuine Raphaels. The latter picture is generally known as Raphael's *Portrait of Himself*; but those who give it this title do not take the trouble to explain how Raphael, at the age of fifteen or sixteen, could have painted such a picture.

After Raphael comes his pupil GIULIO ROMANO, whose portrait, by himself, is marked 297.

Of ANDREA DEL SARTO, besides the *Holy Family* in the Square Room, the Louvre has his *Charity* (437) and another *Holy Family* (439).

GIOVANNI BELLINI, the master of Giorgione and Titian, and the founder of the Venetian school, is already represented by two portraits (69), and these are by many persons attributed to his brother Gentile, whose *Reception of an Ambassador from Venice at Constantinople* is, however, undoubtedly authentic.

We have already seen GIORGIONE's *Concert* (Square Room), 44. His only other picture in the Louvre is the *Holy Family* (43), which once belonged to the Duke of Mantua, and subsequently to Charles I. As this painter died at the early age of thirty-three (he lived three years less than Raphael), and had been principally engaged in painting frescoes, the Louvre is fortunate in possessing two such excellent specimens.

Besides the paintings by TITIAN in the Square Room, the Louvre possesses several of his *Holy Families* (458-461); the *Pilgrims of Emmaus* (462); the *Antiope* (468), known as the *Venus del Pardo*, the *Portrait of Francis I.* (469), and others.

TINTORETTO'S *Portrait of Himself* (352), of an unknown person (353), and *Christ between the Angels* (350), are the only paintings by that master which the Louvre possesses, if we except the *Susannah* of the Square Room, and a *Design for a Ceiling* (351).

The Louvre possesses some dozen pictures by BASSANO, the greater part of them being religious animal-paintings; such as the *Entrance of the Beasts into the Ark* (298), the *Adoration of the Shepherds* (300), and the *Marriage at Cana* (301). Bassano's greatest picture, the *Burial of Christ* (303), is in the Square Room.

Besides the two immense pictures by Paul Veronese in the Square Room, the Louvre possesses his *Esther Fainting* (99), the *Pilgrims of Emmaus* (107), two *Holy Families* (100 and 101), *Christ between the two Thieves* (106), a *Portrait* (108), and other paintings.

The view of the Church of the *Madonna della Salute*, at Venice, is the only Canaletti in the Louvre. The two other Venetian Scenes in Canaletti's style (114 and 115) are copies.

Of the works of the Caracci and their pupils (which will be found together in the same room) we have only space to mention,—

LOUIS CARACCIO'S *Appearance of Jesus and the Virgin to St. Hyacinth* (128), and his *Madonna* (126).

The *Virgin with the Cherries* (136), the *Infant Jesus Sleeping* (137), entitled in the old French catalogue, *le Silence du Carrache*, the *Resurrection of Christ* (142), and the *Martyrdom of St. Stephen* (146), by ANNIBAL CARACCIO, of whose paintings the Louvre possesses no fewer than twenty-six.

DOMENICHINO'S *Punishment of Adam and Eve* (489), *St. Paul* (493), the *Appearance of the Virgin to St. Antony of Padua* (492), and the *St. Cecilia*, in which the angel holding the music is said, by the profane, to bear a strong resemblance to Mr. Buckstone; and

The sacred and mythological pictures by ALBANO,

of whom the Louvre has as many as twenty-two authentic specimens, the two *Holy Families in Egypt* (4 and 5), the *Toilet of Venus* (9), *Venus Reposing* (10), &c.

GUERCINO's *Protectors of Modena* (55), and *Vision of St. Jerome* (53); and

The GUIDOS, of which the Louvre possesses a large number. Guido, in common with Domenichino, Albano, and the other pupils of the Caracci, is altogether excluded from the honours of the Salon Carré, although his *Ecce Homo* (328), is better entitled to a place in it than several paintings which are at present found there. Indeed, the directors of the Louvre, in their contempt for what are called the painters of the decadence, have gone so far as to place a considerable number of their *Guidos* in the heterogeneous collection which has been formed in the room at the back of the colonnade (next the Musée des Souverains). Among the best of the Guidos we may mention *David and Goliath* (320), *Christ giving the Keys of Heaven to St. Peter* (326), two lovely *Magdalens* (329 and 330), and the celebrated *Ecce Homo* before mentioned (328).

The two best paintings by CARAVAGGIO (in the Square Room) have been already mentioned, (34 and 35). His representation of a woman dying in the midst of a group of men (32), is called by him the *Death of the Virgin*.

The only SALVATOR ROSA to which it is worth while to call attention is the *Landscape with Figures* (361).

Since the removal of the pictures placed in the Louvre by Louis Philippe, the collection is deficient in paintings of the Spanish school. It still possesses, however, in addition to the Murillos before mentioned, the admirable *Beggar Boy* (551), and a *Holy Family* (548), the *Burning Bush* by COLLANTES, and *Jesus bearing his Cross* (545) by MORALES; two portraits by VELASQUEZ (one being a magnificent portrait of the In-

fanta of Spain), and the *Adoration of the Shepherds* by RIBEIRA, *alias* Spagnaletto (in the Square Room).

Where the Spanish pictures are finally to be placed we cannot say. At the time of our writing this notice they were being removed from their old position in the room which contains the pictures of the Caracci, to the end of the gallery.

Next to the collection of the works of the Caracci and their pupils (ending with Domenichino and his red-nosed cherubs on the left, and Albani on the right), we come to the German, Flemish, and Dutch schools, commencing with Wohlgemuth, Cranach, Holbein, Mabuse, Quentyn Matsys, Hemszen, Antonis de Mor, &c. In the little room devoted to the old masters of these schools we find nothing by either Van Eyck or Hans Memling, the only specimens by those two painters (the *Vierge au Donateur*, 162, and *St. John the Baptist* and *St. Mary Magdalene*, 288 and 289) having been placed in the Salon Carré. The pictures by the other old masters are not arranged with any regard to chronology, nor have the works of either been systematically classed together.

WOHLGEMUTH (on the left) is represented by *Christ before Pilate* (564). Pilate has his mouth open, and appears irritable and cruel, though obese. Beneath Pilate's chair is a dog, who is remarkable for his long and highly-cultivated moustaches. On the back of the picture, on the left, are St. Peter, the servant, and the cock, who is perched on a balustrade above the door of a house. There are no paintings in the Louvre by Albert Durer, who was Wohlgemuth's pupil.

CRANACH'S *Venus* (98) is on the right.

HOLBEIN'S portraits are close to Wohlgemuth's *Christ before Pilate*. We subjoin a list of them:—

206. *Portrait of Nicolas Kratzer, astronomer to King Henry VIII. of England.*

207. *Portrait of William Warham, archbishop of Canterbury.*

208 is the *Portrait of Erasmus*, which has been already seen in the Salon Carré.

209. *Portrait of an Old Man.*

210. *Portrait of Sir Thomas More.*

211 is the *Portrait of Anne of Cleves*, already seen in the Salon Carré.

212. *Portrait of Sir Richard Southwell.*

213. *Portrait of a Man.*

If we had observed a strict chronological order, we should already have mentioned JUSTE, the date of whose birth is uncertain, but who is known to have executed a fresco on the walls of Santa Maria di Castello in 1451. The only specimen of his painting in the Louvre is a picture in three parts (258), representing,—

1. *The Annunciation.*

2. *St. Benoît and St. Augustin.*

3. *St. Stephen and St. Angelo.*

These three subjects are entirely without connexion, although they have been placed together in the same frame.

St. Mark the Evangelist (380) is attributed to PENCZ, but its authenticity is doubtful. There are no other paintings by early German artists in this room, or, rather, no others of which the authenticity can be proved.

QUENTYN MATSYS, who turned painter either through love, or from the effects of an illness which prevented his continuing his trade of blacksmith, or because he preferred being a painter to being anything else, has signed the picture of the *Banker and his Wife* (279). On the envelope of the bundle of letters lying on the shelf, which is seen at the back of the picture, "Quinten Matsys, schilder [i. e. painter], 1518," can be read. This

painting was once the property of Marivaux. The *Descent from the Cross* (280) is also attributed to Quentyn Matsys.

MABUSE, the date of whose birth is uncertain, but whose earliest picture, as far as can be ascertained, is the one representing Henry the Eighth's children (at Hampton Court), is the painter of the *Portrait of Jean Carondelet, perpetual President of Flanders* (277), and of the *Virgin and Child* (278).

OTTO VENIUS has a portrait of himself and family (535). The purport of the Latin inscription on the left is, that the picture, which is dedicated to the holy memory of God, is to remain in the family of the painter as long as any of his male descendants exist. The picture was purchased in Paris, nineteen years since, for 240 francs.

The picture by JAN MATSYS (281) represents *David and Bathsheba*.

We have already stated that the two great patriarchs of the Flemish school, Memling and Van Eyck, are to be found only in the Square Room.

Of VAN HEMSEN, the earliest painter of the Dutch school, we find *Tobias restoring his Father's Vision* (200). *Vide Apocrypha*.

ANTONIS DE MOR, or MORO, has two paintings in the Louvre—a *Portrait of a Man* (342), which is not in the room devoted to the old masters, and *Charles the Fifth's Dwarf* (743), one of the most remarkable pictures which it contains.

587 represents *Venus and Cupid*. Its painter, Zustris, Sustris, or Süster, is said by Vasari to have lived many years in Venice, and to have taken lessons from Titian.

Besides the paintings we have already mentioned, the compartment which serves as a sort of ante-room to the gallery of German, Flemish, and Dutch masters, contains the following works by unknown artists:—

588. *Holy Family*. Attributed in the engravings to Albert Durer; in the old catalogues of the Louvre, to Van Leyden; and at present to some pupil of Van Eyck's. (*Flemish School*.)

590. *Israelites gathering Manna in the Desert*. Formerly attributed to Martin Schön. (*German*.)

595. *Salutation of the Angel*. Attributed in the old catalogues to Van Leyden, and in the last edition to a pupil of Memling's. (*Flemish*.)

596. *Marriage at Cana*. Jesus and the Virgin are seated at the table, behind which is a tapestry, bearing the following inscription: *Fili meo date mand (ucare)*—"Give to eat to my son." This picture has the advantage of teaching us of what the feast consisted. The most important *plats* appears to have been roast fowl, raised pie, *rôti de mouton*, and lemons *au naturel*. (*Flemish*.)

The paintings already mentioned by unknown artists belong to the fifteenth century. The following belong to the sixteenth:—

597. *Adoration of the Magi*. Formerly attributed to Holbein the father, and afterwards, with no greater reason, to Holbein the son. (*German*.)

598. *Abraham about to sacrifice Isaac*. Attributed formerly to Holbein, and afterwards to Cranach and others. (*German*.)

601. Three pictures in one frame:—

1. *The Last Supper*.
2. *Preparations for the Burial of Christ*.
3. *St. Francis*.

These three pictures have been attributed successively to Lucas Van Leyden, Quentyn Matsys, and Holbein. The present catalogue of the Louvre attributes them, with much hesitation, to Mabuse. The Last Supper is imitated from Leonardo da Vinci's celebrated picture, a copy of which is to be seen in the gallery of the Colonnade (486).

602. *Portrait of the Emperor Maximilian I*. The

Emperor is represented wearing the Order of the Golden Fleece. In his right hand he holds a paper, which bears a partly legible, but altogether unintelligible, inscription, the translation of which, as far as it goes, is,—“ I, a poor soldier, request leave of absence for ten weeks from you counsel and assistance, as” (*Flemish*.)

608. *Portrait of a Man*. Formerly attributed to Antonis de Mor.

After leaving the collection of old masters, we enter the galleries of the Flemish and Dutch schools, between which the impossibility of making a distinction has, of course, been felt.

The first room contains the works of Rubens, Teniers, Paul Potter, Van Dyck, Poelenburgh, and those of the early masters, for which no place could be found in the room especially devoted to their reception.

First of all we find RUBENS, whose paintings are arranged on each side of the gallery, and who is represented by several furlongs of canvas. On the left, next to one of the allegorical paintings in which Rubens is seen to the least advantage (432, *The Triumph of Religion*), is the admirable *Flight into Egypt* (430). On the right, between the *Prophet Elias in the Desert* (426) and *Christ on the Cross* (431), and underneath the *Adoration of the Magi* (427), the *Kermesse*, or *Village Fête* (462), which, however repulsive some of the details may be to unnaturally delicate organisations, and to all those misguided persons who estimate a picture in proportion to the supposed loftiness of its subject, must—colour and composition being left out of the question—be accepted as a work of astonishing genius, simply for the manner in which the scene is reproduced in all its vividness and all its variety. A little further on, on the right, under two of the Medicean pictures (453 and 454), and next to the excellent portrait of the *Baron de Vicq* (458), is the *Flight of Lot*,

one of the few paintings which bear the artist's signature. Before executing this picture Rubens had already painted another, which represents the same subject arranged in a different manner, and which was given by the town of Antwerp to the Duke of Marlborough.

The pictures from 434 to 453 compose the series known as the *History of Marie de Médicis*. The queen, after her pretended reconciliation with her son, Louis XIII., came to Paris, established herself in the Luxembourg, and commissioned Rubens, who was then at Antwerp, to decorate it. Rubens came to Paris to make the original sketches, and executed the series in question, with the assistance of his pupils, at Antwerp. The pictures were then taken to Paris, where Rubens gave them the finishing touches; and they afterwards formed the principal decorations of the Luxembourg until 1815, when the gallery of living artists was formed there. Among the painters who assisted Rubens in painting these pictures were Van Dyck, Van Egmont, Jordaens, Van Mol, Simon de Vos, Snyders, Lucas Van Uden, &c.

We do not know whether the majority of our readers will feel any anxiety to learn the subjects of the pictures representing the *Life of Marie de Médicis*, but we will, at all events, mention them, without paying much attention to the absurd allegories of which they have been made the pretexts.

434. *Destiny of Marie de Médicis*. The Fates are weaving. Juno is beseeching Jupiter to allow her to assist at the Princess's birth.

435. *Birth of Marie de Médicis*. Lucina, who, of course, presides at the birth of the Princess, is holding the torch of life, and placing the child in the hands of the city of Florence, who is seen seated before the gate of some edifice. The river Arno, against which leans a lion, is reclining on a bed of rushes. The Hours of

Good Fortune are strewing flowers over Marie de Médicis; and her Good Genius, bearing a horn of plenty, which contains the insignia of royalty, is flying away to announce her birth, the result of which is indicated by the sign of the Archer which is seen in the sky.

As some of our readers may be of an impatient disposition, our descriptions of allegories 1 and 2 must suffice. We can state, however, that the others, to the number of nineteen, of which we subjoin the titles, are not more intelligible than those which, with the aid of a catalogue, we have just endeavoured to explain.

436. *Education of Marie de Médicis.*

437. *Henry IV. receives the Portrait of Marie de Médicis.*

438. *Marriage of Marie de Médicis with Henry IV.*

439. *Disembarkation of Marie de Médicis at the port of Marseilles.*

440. *Marriage of Henry IV. with Marie de Médicis.*

441. *Birth of Louis XIII. at Fontainebleau.*

442. *Henry IV. setting out for the War in Germany.*

443. *Coronation of Marie de Médicis.*

444. *Apotheosis of Henry IV., Regency of Marie de Médicis.*

455. *Marie de Médicis reigning.*

446. *Voyage of Marie de Médicis to Pont de Cé.*

447. *The Alliance between France and Spain.*

448. *Happy Effects of the Regency.*

449. *Louis XIII. coming of Age.*

450. *Marie de Médicis escaping from the Château de Blois.*

451. *Reconciliation of Marie de Médicis with her Son.*

452. *Conclusion of Peace.*

453. *Interview between Marie de Médicis and her Son*

454. *The Triumph of Truth.*

455, 456, and 457, although not belonging to the celebrated series, were painted by Rubens for the

Luxembourg gallery, and represent respectively Francisco de Médicis and Jeanne d'Autriche (the father and mother of Marie de Médicis), and Marie de Médicis herself.

The subjects of TENIERS are, for the most part, sufficiently evident. We need scarcely explain that 518 and 519 are interiors of taverns, and that 515 is a village fête. It may be necessary, however, for us to state that, although the scene is laid in a guard-house of the seventeenth century, the picture marked 511 is intended to represent *St. Peter denying Christ*. The only other paintings by Teniers, of which it will be necessary for us to give the titles, are,—

512. *The Prodigal Son at table with Courtesans*;

513. *The Seven Works of Mercy*; and

514. *The Temptation of St. Antony*.

The paintings of Teniers are separated from those of Van Dyck by two Paul Potters, *Horses at the door of a Hut* (399), and a *Field with Oxen* (400).

VAN DYCK's most celebrated picture in the Louvre (after the two in the Salon Carré) is his *Christ lamented by the Virgin and the Angels* (138), the original of a celebrated altar-piece, which he afterwards executed for Antwerp. 137 is more remarkable for the merit of the accessory figures than for that of the principal one, i. e. the Holy Virgin. 139 represents *St. Sebastian assisted by Angels*; and the remainder of Van Dyck's pictures are portraits, of most of which we subjoin the names:—

143. *The Children of Charles I. of England*.

144. *Charles Louis, duke of Bavaria, and his Brother, afterwards Duke of Cumberland*.

145. *The Infanta of Spain*.

146. *The Marquis of Aytona, general of the Spanish troops in the Low Countries*.

147. *The Marquis of Aytona* (study for the former portrait).

151. *The Duke of Richmond.*

152. *Van Dyck.*

The originals of the other portraits are unknown, although 148 used formerly to be considered the portrait of Rubens, while 149 was said to contain the portraits of Rubens' wife and daughter.

After the paintings of Rubens, Van Dyck, &c., come those of Jordaens, Rembrandt, Gerard Dow, Ostade, Mieris, Metsu, Terburg, Philippe de Champagne, Cuypp, Backhuysen, Dujardin, and the remainder of the Flemish and Dutch schools.

The offensive JORDAENS, on the left, can soon be dismissed. The market-scene, called *Jesus driving the Dealers out of the Temple* (251), is a fine specimen of this painter's religious compositions. The caricatures of the four evangelists (253), and the burlesque mythological picture called the *Infancy of Jupiter* (254), have all the coarseness of some of Daumier's least successful lithographs, but are at the same time quite without humour. The *Portrait of Ruyter* could not, we should think, have rendered that admiral vain. Jordaen's *Last Judgment* (252), in the gallery of the Colonnade, exhibits much coarseness and power: the persons who have been "found guilty" are being hurled downwards in the most unpleasant manner, and in the worst possible company. The best specimen in the Louvre of Jordaen's talent is the picture called *The King drinks*, in which a Flemish family are represented celebrating Twelfth Night.

On the right we have the works of SNYDERS, some of which are, fortunately, nearly out of sight; and beneath them those of REMBRANDT: all of which are, of course, hung in the best possible positions. The first picture, however, on the side in question, is a small portrait of Charles I. by POR.

The pictures of SNYDERS generally tell their own stories; that is to say, supposing they have any stories

to tell. We may mention, however, that 489 is the *Terrestrial Paradise* (at the back of the picture God is represented creating the woman), and that 490 represents the *Entrance of the Animals into Noah's Ark*. In this picture the lions are copied from those which Snyders had previously painted in Rubens' *Marriage of Henry IV.* (440). Snyders frequently painted animals, flowers, and fruit in the pictures of Rubens and Jordaens, who, in return, painted the figures in his compositions.

After bestowing so much space on RUBENS, the head of the Flemish school, we should be guilty of worse than inconsistency if we omitted to mention any one of the works of the greatest of all Dutch painters, and, in many respects, the greatest of all painters. The Louvre possesses sixteen paintings by REMBRANDT, besides one (420) which, until lately, has been generally attributed to him, but which is now marked in the catalogue as the work of one of his pupils. Of the sixteen genuine Rembrandts eight are portraits, and of these four are portraits of the artist himself. The best of Rembrandt's marvellous interiors (*The Carpenter's Household*, 410) has been already seen in the Salon Carré, which also contains one of his finest portraits (*Portrait of a Woman*, 419). The other works by this master are,—

404. *The Angel Raphael quitting the young Tobias after he has restored his Father's Vision.* Vide Apocrypha.

405. *The Good Samaritan conveying the wounded Traveller to the Inn.*

406. *St. Matthew the Evangelist.*

407. *The Pilgrims of Emmaus, or Jesus Christ recognised by his Disciples.* This is certainly the most beautiful of the Rembrandts in the Louvre, and is a wonderful specimen of truthfulness and reality attained without any triviality in the details.

408. *A Philosopher meditating.*

409. Same subject.

410 is the admirable *Carpenter's Household* in the Square Room.

411. *Venus and Love*. The two figures are supposed to be portraits, so that the picture may be looked upon as a piece of flattery addressed to some lady, and, above all, to some lady who was satisfied with flattery of a very commonplace description. Otherwise it is difficult to believe that Rembrandt would have represented Venus in a Dutch costume.

412. *Portrait of Rembrandt*. The picture is signed "Rembrandt f. 1633." Rembrandt, according to the evidence afforded by the Amsterdam registers, was born in 1608, so that he was twenty-five when this portrait was executed.

413. *Portrait of Rembrandt* (aged 26).

414. *Portrait of Rembrandt* (aged 29).

415. *Portrait of Rembrandt* (aged 52).

The originals of other portraits (416, 417, 418, and 419) are not known. *Jesus at Emmaus* (420), which is placed by the side of the celebrated *Pilgrims*, is now no longer considered an original Rembrandt.

The masterpiece of GERARD DOW, Rembrandt's principal pupil, is the *Dropsical Woman* (121) in the Square Room. The *Aiguïère and Salver* (122) is painted on the lid of a box which formerly contained the *Dropsical Woman*.

After the *Dropsical Woman*, the *Dutch Cook* (125) appears to us the best of Gerard Dow's admirably real compositions. 123 is known as the *Village Grocer*; 127 is the celebrated *Gold-Weigher*, which has been made so popular by the engravings; 128 is, we need hardly say, the *Dentist*; 129 is the *Reading of the Bible*; 130 is the *Portrait of Gerard Dow*, who has represented himself with his palette, paint-brushes, and all the characteristic accessories; 131 is only known as the *Portrait of an Old Woman*.

After Gerard Dow comes VAN OSTADE (ADRIAN). The picture containing the *Portraits of the Members of his Family* (369), is remarkable, as differing in style from his works generally. After the *Schoolmaster* (370), in the Salon Carré, the *Fish-Market* (371) and the *Interior of a Hut* (372) are his most celebrated paintings.

PHILIPPE DE CHAMPAGNE (on the same side as Jordaens) has a remarkable *Portrait of Richelieu* (87); 89 is his *Portrait of Himself*; the picture marked 94 contains the *Portraits of François Mansard and Claude Perrault, the Architects*. Two of his most celebrated religious pictures are *Christ celebrating the Passover with his Disciples* (77) and *The Feast at Simon the Pharisee's* (76).

ISAAC VAN OSTADE has two pictures of *Travellers Halting* (376 and 377), and *A Frozen Canal* (378).

Of the seven pictures by METSU, the most remarkable are the *Music Lesson* (294), the *Chemist* (295), the *Dutch Cook* (297), and, above all, the *Herb-Market of Amsterdam* (292). *The Woman taken in Adultery* is one of those great mistakes which were generally committed by Dutch painters (but least of all by Rembrandt) when they attempted religious subjects.

The pictures by FRANZ and WILHEM MIERIS, from the nature of the subjects, require no description.

TERBURG, the painter of white satin, is not well represented in the Louvre. 528 is a *Concert*; 527 is called the *Music Lesson*, and reminds us in some respects of Meissonier, but by no means to the disadvantage of the latter.

KARL DU JARDIN's *Calvary* (242) is quite out of his usual style. We shall not give the subjects of his paintings, nor of those of RUYSDAEL, CUYP, BACKHUYSEN, or BERGHEM, as we should merely have to write *Landscape, Landscape with Animals, Scene from the Sea-shore, &c.*, and should thereby convey but little, and that superfluous, information to our readers.

HOBBEA's *Landscape* (205) is the only specimen by that master which the Louvre possesses.

DEKKER is represented by two *Landscapes* (113 and 115).

We must call attention to VAN DER VELDE's *Court of Schvelingen* (536), in which the principal figure is the Prince of Orange in a carriage drawn by six white horses ; his *Frozen Canal* (541), and his *Shepherd's Family* (540).

After the collection of German, Flemish, and Dutch pictures, we find the anteroom to the Gallery of French artists ; this anteroom being devoted to the reception of the works of the early French masters, of whom JANET, the painter of many admirable portraits, is the most remarkable. The first French painters of the time of Francis I. were generally pupils and imitators of the Italian artists, whom the king brought with him to France after the battle of Marignan ; but Janet (whose real name was Clouet) received his education from Holbein. Among the paintings by the disciples of the Italian school, we may mention the *Venus Reclining* by MARTIN FREMINET, and JEAN COUSIN's *Last Judgment*.

Passing through the collection of early French paintings, we enter the gallery which contains the works of Poussin, Lesueur, Lebrun, Claude, Valentin, Mignard, &c.

It is impossible for us to give any detailed account of the pictures of the French school, as the pictures are not arranged in the order in which they are finally to remain, nor are they as yet even numbered. The Poussins, Lesueurs, and Lebruns, are being continually removed from one part of the Louvre to another. At present, works by these three painters (and we may add the names of Jouvenet and Valentin) are found in the Square Room, in the room to which we have just introduced the reader, and in the gallery of French paintings from the time of Louis XIV. to the

present day, to which we shall afterwards call attention. Lebrun's *Alexander's Battles* are, moreover, hung in a room near the Musée des Dessins; and out of the five different rooms (including the rooms of the Colonnade), in which pictures have been placed, at least four contain paintings by some of the French artists of the Louis XIV. epoch and their school. We will, however, mention the most celebrated works of the most celebrated of these artists.

POUSSIN.—The *Diogenes Landscape*, the *Phocion*, the *Return from the Promised Land*, *St. Paul*, the *Vision of Ezekiel*, *Moses Preserved*, the *Shepherds of Arcadia*, the *Judgment of Solomon*, the *Woman taken in Adultery*, the *Blind Cured*, and the *Deluge*.

CLAUDE.—The *Passage du Gué*, the *Peasants Dancing*, a *Sea-View*, the *Campo Vaccino* at Rome, and other paintings, to which it would be superfluous to give titles, which must be necessarily of the most vague appropriateness.

LESUEUR.—*Christ bearing his Cross*, *St. Paul preaching at Athens*, the *History of St. Bruno* in twenty-five pictures.

Paris possesses nearly all the paintings of Lesueur, who died at thirty-eight without having ever left France, and who, owing to the pernicious influence of Lebrun, was never appreciated during his lifetime. The *St. Paul preaching at Athens* ought to be in the Square Room, and used to be there, near the *Adoration of the Shepherds* by Ribeira.

LEBRUN'S *Battles of Alexander* have very properly been placed in a room by themselves, which would scarcely be worth traversing were it not for the Musée des Dessins (Museum of Drawings), to which it is adjacent. Amongst Lebrun's other compositions to be seen in the Louvre are *Christ attended by Angels*, *The Virgin among the Apostles*, *Mademoiselle de la Vallière as the Penitent Magdalen*, and *The Stoning of St. Stephen*.

JOUVENET.—*The Resurrection of Lazarus, The Miraculous Draught of Fishes, and The Descent from the Cross.*

VALENTIN.—*The Concert and the Judgment of Solomon.*

In the galleries hitherto traversed we have seen (with few exceptions) all the Italian, German, Flemish, Dutch, and French pictures, down to the beginning of the eighteenth century, which the Louvre possesses. Several paintings by Guido, a copy of Leonardo da Vinci's *Last Supper*, the *Last Judgment* by Jordaens, a Tintoretto, and one or two paintings belonging to, or in imitation of, the Byzantine school, are to be found in the gallery of the Colonnade; and *Alexander's Battles* by Lebrun, and several paintings by Rubens, Mignard, and others, are at present placed in a room between the Salle des Sept Cheminées, of which we are about to speak, and the Musée des Dessins.

The works of modern French painters—in distinction from those of ancient French painters, which we have just mentioned as being at the end of the long gallery, and from those of contemporary French painters which are found in the Luxembourg—are arranged after a certain system in the gallery which occupies the first floor of the north side of the Louvre, and which runs parallel to the Seine. To see this gallery, it is necessary, after ascending the principal staircase of the Louvre, to pass by the entrance to the Apollo Gallery (*Galerie d'Apollon*), and continue in a straight direction through a little room, after traversing which we find ourselves in the *Salle des Sept Cheminées*.

The *Salle des Sept Cheminées* was intended to hold the same position in the French gallery which the Salon Carré occupies in that of the old masters. Instead, however, of containing the finest pictures of the eighteenth and nineteenth centuries, the *salle* of honour is filled with pictures of the period and school of the

Empire; so that, instead of exhibiting the best works of the French painters, it exposes to us many of the very worst. We do not see why we should be called upon to explain the absurdity which has been committed in collecting the monstrosities of David and his school into the entrance-room of the Exhibition. We imagine, however, that they were chosen,—

1. Because the assumed magnitude of the subjects represented is supposed to give a certain amount of greatness to the pictures themselves.

2. Because they really are the greatest pictures in the collection, in a geometrical sense.

We do not think that mere abstract admiration for David and his followers could have prompted the selection; for in that case admiration would not have been given to the paintings of Géricault, who was utterly opposed to the Davidian traditions, and who suffered enough from that fact during his lifetime. Prud'hon, whose graceful figures procured for him a reputation for effeminacy, would also have been kept out of the Hall of the Seven Chimneys by genuine believers in David, who, we may add, are disappearing from French society as rapidly as salt-spoons are being introduced.

David was a pupil of Vien, and also of Boucher, the painter of affected conventionalities, and the imitator from afar off of Watteau, the Marivaux of art. The vigour of David's statuesque figures appeared so new to the French, that he was at once hailed as the reformer and saviour of painting. Heroic subjects were suited to David's style; and as heroic subjects were the only ones suited to the taste of the French during the Empire, David became the most celebrated of all the Imperial painters. At the exhibition for the first of an intended series of decennial prizes given by Napoleon, the following pictures, which are now seen in the Salle des Sept Cheminées, were the principal ones sent in,—

Girodet's *Deluge*.

David's *Sabines*.

Guérin's *Phèdre*.

Prud'hon's *Divine Vengeance*.

In spite of David's celebrity, the prize was awarded to Girodet, whose ghastly picture produced an immense sensation. The picture has the undeniable advantage of addressing itself, if not to "the meanest," certainly to every other "capacity." The vain attempt of the last family to escape the rising waters, and the general "break down" which takes place just as the son, who is literally the support of his entire family, has reached what appears to be a temporary place of safety, are well shown. The bearer of the bag of gold, although his physiognomy is not that of the miser, is performing an action of which Harpagus alone could have been suspected, if that avaricious man had happened to live 2349 years before the birth of Christ.

Thackeray, in his *Paris Sketch-Book*, writes of the *Deluge* as follows:—"A slimy-green man stands on a green rock, and clutches hold of a tree. On the green man's shoulders is his old father, in a green old age; to him hangs his wife with a babe on her breast, and dangling at her hair another child. In the water floats a corpse (a beautiful head); and a green sea and atmosphere envelope all this dismal group. The old father is represented with a bag of money in his hand, and the tree which the man catches is cracking, and just on the point of going way."

Besides the pictures already mentioned, the Salle des Sept Cheminées contains the *Plague at Jaffa* and the *Battle of Eylau*, by Gros. Gros is probably the least offensive of the painters of the Imperial school; but it must be remembered that he was considered slightly heretical by its chief, and the consciousness that he was looked upon as such is said to have driven him at last to suicide! It is fair to add, that this suicide is, with about an equal appearance of probability, attributed to

the success of the young artists of the realist and colourist school, who aimed at producing the same revolution in French art which Victor Hugo was accomplishing in French literature.

Whatever may be thought of Gros's pictures, that painter cannot be denied the merit of having departed, to some extent, from the Davidian precepts,—sufficiently so to shock the Classicists, without, at the same time, gaining any recognition from the Romanticists. Gros cannot be said to have joined in the revolution which was being effected in art, but he certainly made a sort of *quart de conversion* in the proper direction.

Prud'hon's graceful pictures, although produced during the Empire, have nothing in common with the detestable compositions of that period. His *Conception*, *Divine Vengeance*, and *Christ on the Cross* (in the last room), are, nevertheless, placed among those of the David school. We must remark that Prud'hon did not, by inclination, paint religious, or heroic, subjects; so that the Louvre really possesses no fair specimen of this "French Correggio," as he is styled by those writers who, with equal complacency, call Puget the "French Michael Angelo," and Lesueur the "French Raphael."

Opposite the naked heroes of David is Géricault's *Raft of the Medusa*; the best production of the Restoration, and which, being almost the best production of modern French painting, was for a long time treated with contempt; whereas the best productions of the Empire, being almost the worst productions of French painting, were at once, not appreciated, but estimated far beyond their real value.

The *Raft* is thus described by Thackeray, in his chapter on the French School of Painting (*Paris Sketch-Book*):—"A huge black sea; a raft beating upon it; a horrid company of men dead, half dead, writhing and frantic with hideous hunger or hideous hope; and far

away, black against a stormy sunset, a sail. The story is powerfully told, and has a legitimate tragic interest, so to speak—deeper, because more natural, than Girodet's green *Deluge*, for instance; or his [*lege*, Guérin's] livid *Orestes* or red-hot *Clytemnestra*." The French critics of the present day, or, at all events, those whose thoughts have the most influence, carry their admiration for the *Raft of the Medusa* to a much further extent than Mr. Thackeray. They do not hesitate to pronounce it the finest specimen of modern French painting, and would shrink from mentioning it in the same paragraph with any production by Girodet. Géricault is, in fact, looked upon as the champion of the romantic school, which aims above all at reality and colour, and in its terror of pale conventionalities avoids altogether the classical subjects of the school of David. As the Academical critics object entirely to reality, and as much as possible to colour, and as they consider it undignified to paint any subjects except those which are imitated from antiquity, Géricault's *Raft* was, of course, condemned by them. It was offered to the Louvre for 6000 francs (240*l.*), and refused. Géricault could sell none of his pictures, and it is certain that his death was hastened by grief at the want of sympathy and appreciation with which he was everywhere met. The *Raft of the Medusa* was at last purchased for the Louvre, and it was actually proposed to cut the picture to pieces, and use the heads as models for students! (See *Memoirs of Alexandre Dumas*.) The *Hussar Charging*, the *Wounded Cuirassier*, and the half-figure of a dragoon (which has been lately added, and which is to be seen in the last room of the gallery), are the only other works of Géricault which the Louvre possesses, or which are contained in any public gallery.

On the right of Prud'hon's *Conception* is a Cathedral Scene by Granet, who has a great reputation as a painter of interiors; on the left is Gérard's *Cupid and*

Psyche, which some years ago used to be eternally copied; although the public have now become as sick of it as the pretty but insipid little girl called *Psyche* appears herself to be of something or other.

The First Room (after the *Salle des Sept Cheminées*) contains paintings by Poussin, Lebrun, Bourdon, and Mignard. Mignard's *Vierge à la Grappe* (Virgin with the bunch of grapes) is generally being copied by two or three young ladies.

The Second Room contains paintings by Lebrun, Jouvenet, &c.

The Third Room contains paintings by Rigaud, Vanloo, and Coypel.

The Fourth Room contains, besides two of Casanova's battle-pieces, paintings by Vanloo, Boucher, Lancret, Pater, Subleyras, and the *peintres-galants*, with the exception of Watteau, the founder of the school, and almost the only painter of the class who was tolerable.

The Fifth Room contains *The Sea-ports of France*, by Joseph Vernet.

The Sixth Room contains Oudry's and Desporte's bad animal paintings: by this assertion we do not mean to insinuate that any good ones by those masters are not to be found elsewhere.

The Seventh Room contains paintings by Vien, Boucher, and Chardin. Chardin's pictures, which are beautifully real, and which contrast wonderfully with those of Boucher, are on the east side of the room.

The Eighth Room contains paintings by Greuze and Guérin. Here Guérin is as bad as he or any one else can possibly be. French painting could not become worse, but soon afterwards becomes better. After him, not another *Deluge* in the Girodet style, but the *Wreck of the Medusa* by Géricault. Greuze holds no place, either in the rapid decadence from Watteau to Vanloo and Boucher (under whom a style of painting became prevalent which is now only seen on the covers of glove-

boxes and *bonbonnières*), nor in the reaction commenced by David with his statuesque ugliness against the affected prettinesses of the *peintres-galants*. Greuze appears to have entertained the principles of the literary school founded in France by Diderot, and of which the most celebrated productions have been Diderot's *Père de Famille*, Lessing's *Miss Sara Sampson*, and our own immortal *George Barnwell*: the school of what is called the domestic, and which ought to be called the common-place, drama. At the beginning of his career, Greuze enjoyed great popularity, and we see from the engraving of his charming *Cruche cassée* (broken Pitcher), dedicated to Sophie Arnould, that he was at the time of its publication "*Peintre du Roy*." The engravings of the series of three pictures (62, 63, and 64) representing the *Ungrateful Son*, the *Father's Malediction*, and *Useless Regrets*, also bear witness to the estimation in which that painter was held. *Apropos* of the *Fils ingrat*, we are asked (by the publisher),—

" Qui d'un œil sec et sans douleur
Peut voir cette horrible aventure ? "

And underneath the *Regrets inutiles* we are assured that—

" A l'auteur de cette merveilleuse peinture
On donne tous les jours des éloges nouveaux,
Consolant ou terrible dans ses divers tableaux
Son pinceau fut toujours celui de la nature."

The painting on the right of the domestic series was executed in compliance with the popular taste for classical subjects, at a period when the reputation of Greuze had altogether disappeared before that of David and his followers. The *Cruche cassée*, and one of the pretty heads immediately above it, are constantly being copied.

On entering the Ninth and last Room, we find ourselves immediately opposite David's *Horatii*, who are

standing in telegraphic attitudes and taking an oath. From this painful picture we gladly turn to the two which have been placed beneath it : Léopold Robert's *Fête of the Madonna di Piè di Grotta at Naples* (on the left) and his *Reapers in the Roman Campagna* (on the right). Léopold Robert spent many years in Italy, but instead of wasting his time there in copying the antique—like the majority of the French artists—he confined himself to studying it, and copied only from nature. The articles which appeared some time since in the *Revue des Deux Mondes* on Léopold Robert's life, letters, and paintings, have now been collected and republished by Michel Lévy, frères. It appears from this highly-interesting work, that although Léopold Robert always expressed his abhorrence of the hardness of outline, and of the coldness, and indeed incorrectness of colour, by which the works of the French classical painters are distinguished, he was at the same time unwilling to class himself with the painters of the Romantic school (Géricault, Delacroix, Decamps, Isabey, Diaz, Meissonier, &c.), who appeared to him to be wrong in neglecting the pursuit of the beautiful, which he frequently mentions as one of the most important principles in art. Accordingly, whatever he might have thought of Géricault's *Raft* and Delacroix's *Massacre of Scio*, as regards colour and reality, the hideousness of the scenes chosen for representation would have prevented him from giving them his entire approbation; and yet these are the two most remarkable pictures which the school in question has produced. The fact that the two pictures above-mentioned could not have been painted according to Léopold Robert's principles, is a sufficient proof that those principles must have been wrong. The *Fête of the Madonna* and the *Reapers* are two of four pictures which the artist had intended painting to illustrate the four seasons, and the scenes of which were to have been laid in four different parts of

Italy. The *Fête of the Madonna* belongs to Naples and the Spring, the *Reapers* to Rome and the Summer; Autumn was to have been illustrated by a scene from the vintage near Florence, and Winter by a representation of the Carnival at Venice. The last subject was abandoned. It was but little in harmony with the condition of the painter's mind, and in any case could not have been accepted as a winter scene in the full sense of the words; for if the Carnival takes place between Christmas and Lent, it is not in consequence of a natural law, such as that which makes spring the season for fêtes in the open air, summer the period of harvest, and autumn that of the vintage. The subject ultimately fixed upon as the most appropriate for winter was the *Departure of the Fishermen of the Adriatic*, which is not to be seen in the Louvre, but which has been made popular by the engravings. The autumnal scene was not finished when the unfortunate painter put an end to his existence. His suicide has been assigned to various causes, and, with more reason, to mixed causes. There appears to have been a predisposition towards it in the painter's family, for his brother had destroyed himself exactly ten years previously. M. Sainte-Beuve attributes Léopold Robert's despair to what is known in France as the *maladie de quarante ans*, an illness which is supposed to attack men who live by their imagination at a period when they seem to have exhausted it, and doubt whether they will ever be able to pursue a new track of ideas.

Opposite Léopold Robert's pictures and those of David we see Prud'hon's *Christ on the Cross*, one or two interiors by Granet, and a remarkable picture (recently added to the collection) by Laberge, who seems to have endeavoured to apply the Rembrandt process of painting to landscapes. On the wall, which runs parallel with the Seine, is a head by Géricault.

The works of living artists, and of those who have not

been dead for more than ten years, are not contained in the Louvre, but are to be seen in the Luxembourg, excepting in those cases in which, by a too great departure from the restrictions of conventional classical art, the painter has rendered himself obnoxious to the members of the Academy.

— MUSÉE DES SOUVERAINS, AND OTHER COLLECTIONS.

Having passed through the gallery of French paintings (which occupies all the south side of the quadrangle of the Louvre, *i.e.* the side next the river), we enter the *Musée des Souverains*, which, with other galleries, occupies the east side. If we were describing the museums of the Louvre in the order in which their artistic merits would entitle them to be placed, we should here speak of the Museums of Sculpture or of Drawings; but we sacrifice everything to the convenience of the ordinary visitor, and as that interesting personage will find himself on leaving the ninth room of the French picture-gallery at only a few steps' distance from the Musée des Souverains, whereas he would have to retrace his way through the whole of the collection of paintings in order to reach the Musée des Dessins, we shall at once call his attention to the museum of objects which have belonged to the kings and queens of France and to the Emperor Napoleon. Most of these objects are accompanied by inscriptions relating to them, so that Marie Antoinette's slipper, the hat which Napoleon wore at St. Helena, Charlemagne's sceptre, &c. will be recognised without any assistance on our part.

The remainder of the east side of the Louvre is devoted to a number of pictures for which no place could be found elsewhere, and which are at present arranged without any regard to order. An old painting of the Byzantine school (505), a copy of Leonardo da Vinci's *Last Supper* (486), Guido's *Annunciation* (321),

Jesus and the Woman of Samaria (325), *St. John the Baptist* (331), and *St. Sebastian* (332), besides several other originals and some copies (such as *David and Goliath*, 341) by the same master, *The Last Judgment* by Jordaens (252), &c. &c., are among the pictures which have been consigned to comparative obscurity in the rooms of the Colonnade. Turning to the left, and entering the room on the north side, we find ourselves in the *Musée des Gravures*; but before visiting the collection of engravings, those who wish to omit nothing should go up-stairs to the rooms above it and visit the

MUSÉE DE LA MARINE.

This Museum contains a number of models of ships, harbours, marine fortifications, &c., and to us has always appeared supremely uninteresting. It is quite certain that this collection is quite out of place in a national establishment which is supposed to be devoted altogether to works of art—very much more so even than the *Musée des Souverains*, which, at all events, contains some objects of beauty, and many which mark the exact point to which the art of ornamentation had been carried at the time of their being executed. Under the *Musée de la Marine*, i. e. on the first floor, is, as we have before said, the

MUSÉE DES GRAVURES.

The number of engravings contained in the *Musée des Gravures* amounts to 4000, although there is not sufficient space for the exhibition of more than 600. A catalogue, however, of the entire collection may be obtained, and impressions from the identical plates from which the specimens exhibited have been printed, may be had at the Chalcography of the Louvre, at moderate prices. With the exception of some etchings by Van Dyck, Paul Ponce, and Bolswert, the engravings

belonging to this collection have been executed by Frenchmen, and are, accordingly, not the finest possible specimens of the art. Of late years the French engravers have improved considerably; and besides old engravings, many of the best modern ones, (such as those exhibited at the Luxembourg and at the annual exhibitions,) will be found in the *Chalcographie du Louvre*.

One of the earliest French engravers—at least, he is classed with French engravers, and with about as much reason as Handel is classed with English composers—is Gerard Edelinck, who was born in Antwerp, of Flemish parents, although he passed the greater part of his life in France, where he was appointed engraver to the king, and where he executed his finest plates, such as the *Holy Family* by Raphael, and the *Crucifixion* by Lebrun. The next so-called French engravers were Claudia Stella, who was of Italian origin, and Manuel Salvador Carmona, a Spaniard.

The best French engravers whose works are to be found in the Musée des Gravures (and the collection is by no means complete) are the three Audrans, Germain, Jean, and Benoît, Etienne Baudet, Nicolas Tardieu, Gaspard Duchange, Rousselet, Picart le Romain, Auguste Desnoyers, &c. The collection of engravings at the Imperial Library (Rue Richelieu) is much more complete as a museum of French engravings, and also possesses many more foreign specimens, than the Musée des Gravures at the Louvre.

Adjoining the *Musée des Gravures* is the

MUSÉE DES DESSINS,

which brings us to the west side of the Louvre. In this collection many original studies for pictures by French artists will first of all be seen; among the more modern of which we may mention Prud'hon's original

sketch for the *Annunciation* (in the Salle des Sept Cheminées), several admirable studies of horses by Géricault, and a large drawing by David, representing a collection of individuals in awkward attitudes and scanty costumes, taking some vow. The drawings belonging to the Museum of the Louvre are all exhibited in frames or under glass cases, in which respect it possesses a great advantage over many of the Italian galleries, in which the original drawings are kept in drawers and portfolios, and are not exhibited indiscriminately to the public. Many of the early Italian masters are better represented in the Museum of Drawings than in the picture-gallery, and some (Michael Angelo and Giovanni Bellini, for instance) are found in the Museum of Drawings, without being found in the picture-gallery at all.

The next room to the *Musée des Dessins* is the one which contains

ALEXANDER'S BATTLES, BY LEBRUN.

Besides the battles, the room devoted to their reception contains pictures by Rubens, Mignard, and other painters, most of whom belong to the French school of the Louis XIV. period. Between the room to which we have just called attention, and the *Musée des Dessins*, is a little corridor, which is remarkable for its stained-glass windows, which were executed at Sèvres, after designs by Chenavard.

We have now noticed everything contained on the first floor of the Louvre, with the exception of some enamels, pastels, and medals, which are distributed throughout the ante-rooms attached to the various galleries. Catalogues descriptive of these objects of art, which are far too numerous for us to undertake any notice of them, can be bought at the Louvre, where the catalogue of the engravings, the catalogue of the Italian and Spanish

pictures, and the catalogue of the German, Flemish, and Dutch pictures, can also be bought. The catalogue of the French pictures, as we have already stated, has not yet appeared, but it is understood to be in preparation.

No special catalogue for the Square Room (*Salon Carré*) has ever appeared, nor is it intended that any should appear. The only guide to the pictures in this room, which will be found of the slightest use, is the occasionally-annotated catalogue which we have printed at the commencement of this chapter. Those who wish to examine the pictures in the room in question with the aid of an official catalogue, should remember that no one catalogue will be of much service to them, inasmuch as the collection consists of pictures of three distinct schools, or rather of three distinct classifications—the Italian and Spanish, the German, Flemish, and Dutch, and the French.

In order to see the whole of the museums on the first floor of the Louvre (besides the *Musée de la Marine*, which is in the second), the annexed "route" should be followed, and has been followed by those who have paid proper attention to our directions.

After having reached the top of the principal staircase turn to the right, and enter the *Salon d'Apollon*.

At the end of the *Salon d'Apollon* turn to the right, (there is but one turning,) and enter the gallery of old masters, which is divided into—

1. The *Salon Carré*, or Square Room, containing the works of the old masters of all schools.
2. The Italian and Spanish school.
3. The German, Flemish, and Dutch school.
4. The French school, down to the end of the period of Louis XIV.

After returning along the *Salon d'Apollon* to the landing at the top of the principal staircase, turn to the right and enter the gallery of French paintings from the

Louis XIV. period down to within twelve or twenty years from the present day. This gallery is divided into the *Salle des Sept Cheminées*, which contains the pictures of the Empire and Restoration, and nine other rooms, which follow *en suite*, and exhibit to us the works of the other French artists, from Poussin to Léopold Robert.

Next come the *Musée des Souverains* and a gallery of miscellaneous pictures.

Then the *Musée des Gravures* and the *Musée des Dessins* (above which is the *Musée de la Marine*).

And, finally, the gallery containing Lebrun's *Battles of Alexander*, &c., communicating with the *Musée des Dessins* on the one side, and with the *Salle des Sept Cheminées* on the other.

The museum of the works of old masters of all schools is placed in the gallery which joins the Louvre to the Tuileries. All the other museums (with the exception of the *Musée de la Marine*) are placed in the galleries which occupy the first floor of the quadrangle of the Louvre.

THE MUSEUMS OF SCULPTURE, ETC. ON THE GROUND-FLOOR OF THE LOUVRE.

The principal Museums of Sculpture in the Louvre are the *Musée des Antiques*, the *Musée de la Renaissance*, and the *Musée de la Sculpture moderne*. To these may be added the *Musées Américain, Assyrien, Egyptien, Algérien*, &c. and the *Musée des Plâtres*.

MUSÉE DES ANTIQUES.—The Museum of Ancient Sculpture is reached through the principal entrance, and will certainly have been already noticed by those who have ascended the grand staircase to view the pictures. The chief ornament of this museum is the *Venus of Milo*, which is seen at the end of one of the long galleries, where it has been placed in front of a crimson curtain, which throws it into effective relief.

This *Venus* is called the *Venus of Milo*, from having been discovered in the little island of that name. It has not suffered from any pretended "restorations," (like the *Venus de Médicis*), and, mutilated as it is, is the finest specimen of Grecian sculpture to be found in Paris, and, in some respects, in Europe. Before the arrival of the *Venus of Milo*, the *Diana with the Fawn* was the great pride of the Museum of Ancient Sculpture, and the *Fighting Gladiator* enjoys a celebrity as great as that of the *Diana*. Among the other well-known works of art in this museum we will only call attention to the *Marsyas*, the *Polymnia*, the *Venus of Arles*, the colossal *Melpomene*, the two *Dancing Fawns*, the *Fawn with the Child*, the *Apollo with the Lizard*, the *Minervas*, &c. The names of each are inscribed on the pedestals, so that it would be superfluous to print them here, and we have accordingly confined ourselves to mentioning some of those statues about which the ordinary visitor is expected to be enthusiastic; and the most ordinary of all visitors, however unable he might be to appreciate the anatomical merits of the *Marsyas*, could scarcely fail to be impressed with the energy of the *Fighting Gladiator*, and above all, the beauty of the *Venus of Milo*. The *Diane à la Biche* has been repeated in several of the public gardens, but the original *Venus of Milo* is the only one we remember to have seen in Paris, except at the Ecole des Beaux Arts, and at the establishment of the well-known moulder in plaster of Paris, at the bottom of the Rue de Seine, where excellent casts from it, and from most of the celebrated antiques, can be obtained. Of the smaller statues forming part of this museum, the *Cupid as Hercules* is partly remarkable, as having been selected (with some significance) for the decoration of the entrance to the Bal Mabille. One of the strange *Hermaprodités* which this gallery contains has had the honour of suggesting an equally strange poem to

Théophile Gauthier, which appears in his *Emaux et Camées*, under the title of "Contralto."

MUSÉE DE LA RENAISSANCE.—Formerly the Louvre possessed one museum for the sculpture of the Middle Ages, and another for the sculpture of the Renaissance. How and why the distinction was made, considering that the Middle Ages include the period of the Renaissance, and that the Louvre exhibited no sculpture belonging to the Middle Ages which was at all anterior to the Renaissance, we are unable to say. At present, all the sculpture which belongs neither to the antique nor to a period later than the beginning of Louis XIV.'s reign, is collected in one suite of rooms on the south side of the Louvre. Each statue bears the name of its sculptor, and, in most cases, an indication of the subject represented. This is necessarily not the case with the antiques, for, with the exception of the sculpture of the Parthenon, which is known to have been the work of Phidias, and a very few statues, which can be recognised from the descriptions given of them by authors belonging to the period in which they were produced, the names of the artists who executed those works of antiquity which have come down to the present day are unknown. Among the most celebrated works of art in the Mediæval and Renaissance Gallery are Michael Angelo's four figures from the tomb of the Medici at Florence, the *Moses* (in terra cotta), and two *Prisoners*; Benvenuto Cellini's *Nymph of Fontainebleau*, and two vases; a variety of sculpture by Jean Goujon and Pilon, including the celebrated *Diana* by the former; some of the fragments of the equestrian statue of Henry IV., which formerly stood on the Pont Neuf, and a figure of *Renown*, from which the one at present occupying the summit of the Bastille column was taken. At the back of the suite of rooms which contain the objects just mentioned, and which look out upon the river, are two or three apartments, in which are seen

a cast from the celebrated *Cheminée de Bruges*; the *bas-reliefs* from the tomb of Francis I., representing his Italian campaign, and moulded from the original by Pierre Bontemps; and the *bas-reliefs* from the altar of the Château d'Ecouen, by Jean Goujon.

MUSÉE DE LA SCULPTURE MODERNE.—The entrance to the Museum of Modern Sculpture is on the west side of the Louvre, *i.e.* the one nearest the Tuileries. Here not only does each work of art bear the name of its author, but each principal sculptor of his period has a room which bears his name, and in which are placed not only his own compositions, but also those of his pupils, imitators, and followers.

The first room is devoted to COYSEVOX, whose most celebrated composition is the tomb of Cardinal Mazarin, although he appears to us to show his greatest talent in simple busts,—those of Richelieu, Bossuet, and Fénelon, for instance; and above all, in that of Richelieu.

PUGET, the most celebrated sculptor of Louis XIV.'s period, of course has his room. It contains his *Milo of Crotona*, *Hercules*, *Perseus and Andromeda*, and a *basso*, which in some parts becomes *alto relievo*, representing the well-known scene between Alexander the Great and Diogenes. Puget delights in energetic attitudes, for which reason his compatriot critics do not hesitate to call him the Michael Angelo of France. It is certain that Puget shows more energy than poetry, and his *Medusa* looks more like a vixen than a Fury.

The figures of the brothers COUSTOU and their school are less remarkable for energy than for restlessness. Difficult, and almost impossible attitudes, appear to have had great charms for them; this is shown in the *Fall of Icarus*, the *Prometheus chained to the Rock*, &c.

In the BOUCHARDON room we see a nice *Bust of Madame Dubarry* by Pajou.

HOUDON, the author of the admirable statue of Voltaire which is placed in the vestibule of the Théâtre

Français, has a *Diana*, and an excellent *Bust of Rousseau*, — both in bronze. The other most remarkable statues in Houdon's room are a bust by Francin, after Caffieri; an exceedingly pretty Nymph (*Salmacis*), by Bosio; and the *Cupid and Psyche* by Canova. The Louvre, for the present, possesses nothing by Pradier; so that Bosio, who died only a few years before him, is the most modern sculptor represented there. Three of Pradier's figures, however, are to be found in the Luxembourg, which, as a general rule, contains the works of living sculptors and of those who have not been dead more than ten years.

MUSÉES AMÉRICAIN, ASSYRIEN, EGYPTIEN, ET ALGÉRIEN; MUSÉE DES PLÂTRES.—The three museums of sculpture which we have just noticed, i.e. the *Musée de la Renaissance*, *Musée des Antiques*, and *Musée de la Sculpture moderne*, occupy the ground-floors of the south and west sides, and of a portion of the north side of the Louvre. The ground-floors of the remainder of the north side and of the whole of the east are occupied, in the order in which we place them, by the

MUSÉE AMÉRICAIN, which contains a number of Mexican antiquities;

The MUSÉE ASSYRIEN, which has been formed out of the antiquities discovered in 1843 by MM. Botta and Flandrin;

The MUSÉE DES PLÂTRES, or Museum of Plaster Casts made from antique sculpture, of which the Louvre does not possess the originals;

The MUSÉE EGYPTIEN, full of granite sphinxes and a variety of sculpture of pyramidal dimensions, besides many things which are not Egyptian at all — such as a collection of Etruscan vases, for instance; and

The MUSÉE ALGÉRIEN, the formation of which has only just been commenced, but which already possesses many interesting objects brought by the French from Algiers.

CHAPTER X.

GALLERIES OF PAINTING, SCULPTURE, &c.

THE LUXEMBOURG.

THE regulations for admission to the Picture Gallery of the Luxembourg are the same as those of the Louvre. Students with tickets and foreigners with passports are admitted every week-day, except Monday, from ten to four. On Sundays the public generally are admitted, and neither tickets nor passports are required from any one.

In 1815, all the pictures in the Louvre which belonged to the Allies having been claimed by them, it was found necessary to send the pictures from the Luxembourg in order to fill up the gaps which had been caused on the walls of the principal museum. In 1818 it was resolved to form in the Gallery of the Luxembourg a collection of the works of contemporary French artists, and a committee was at once appointed for the selection of the best modern pictures. Since 1818 additions have been made from time to time; but, notwithstanding this, the art of the present day is very imperfectly represented in the Luxembourg Exhibition.

When the collection was first formed, the contemporary artists were nearly all following in the track of David and the Imperial school. At present the gallery is encumbered with an undue proportion of their works; and these will, unfortunately, have to remain where they are until ten years after the death of their painters, most of whom are at present in excellent

health. The general effect, then, of the Luxembourg collection is unsatisfactory; and the foreigner, who is ignorant of the circumstances under which it was formed, may, after inspecting it, form but a low opinion of modern French art, or, at all events, will not have that high opinion of it to which it is entitled. Not only are there too many bad pictures of a now defunct school in this gallery, but it contains no specimens whatever of some of the greatest painters of the present day. Géricault and Decamps died without any of their works having been thought worthy of a place in the room, which was full of the religious, classical, and mythological conventionalities of Abel de Pujol, Drolling, Blondel, Gosse, Guérin, &c.; and at the present moment nothing by Diaz, Meissonier, Dupré, or Français, and only one painting each by E. Isabey, Roqueplase, Corot, Théodore Rousseau, and Rosa-Bonheur, can be found in this so-called national collection. Indeed, until within the last few years there was scarcely a landscape or *genre* painting in the entire gallery, and the few good landscapes which it now possesses, and which have been added within the last one or two years, are not always the best possible specimens of the painter's talent. With the single exception of the ludicrous *Ariosto respected by Brigands* (108), by M. Mauzaisse—who, fortunately, has now been dead his full ten years—there is no chance of any of the pictures of the Imperial and Classical school being turned out of the gallery for some time to come. And not only do the pictures of this school occupy an undue amount of space, but the painters themselves exercise an undue influence in the councils of the Academy of Painting, which, unfortunately, is entrusted with the selection from the annual exhibition of those works which it considers worthy of being exhibited in the Luxembourg. The Academy of Painting is composed of fourteen members, of which the only three

artists of much celebrity are Ingres, Horace Vernet, and Paul Delaroche; and even according to the doctrines of Ingres—whom, as the only man of genius belonging to the religious and classical school, we will assume to possess fewer prejudices than any other of its members—such a painter as Eugène Delacroix could never belong to it. Of the remaining eleven—if we except Robert Fleury and Brascassat, who are *genre* painters—nearly all have grown old in the traditions of David. Hersent, Picou, and Flandrin are not represented in the Luxembourg; but of the six other classical and religious Academicians who have still to be disposed of—

ABEL DE PUJOL (who gained the prize of Rome at the Ecole des Beaux Arts as long ago as 1811) has three pictures,—*Sisyphus* (1), *Ixion* (2), and *The Propetides changed into Rocks by Venus* (3).

ALAUZ (who gained the prize of Rome in 1815) has a *Scene from the Battle between the Centaurs and Lapithæ* (5).

COGNIET (prize of Rome in 1817) has a *Marius at Carthage* (29).

COUDER (who omitted to gain the prize of Rome, but was honoured with some other academical prize as far back as 1817) has the *Levite of Ephraim* (32).

HEIM (prize of Rome in 1807) has a *Massacre in the Temple of Jerusalem* (76).

SCHNETZ has the *Consul Boetius taking leave of his Daughter and Grandson before going to Execution* (143), and *Colbert being presented by Mazarin to Louis XIV.* (144). It is fair to add that this painter has also an *Inundation Scene* (142), which has, at all events, the merit of not being a representation of the Deluge. The other five Academicians have no pictures in the gallery except those which we have mentioned; so that out of the half-dozen pure Imperialists, one only has chosen what may be considered a subject of real life, and even then he has put no reality into the picture; and has,

at the same time, contributed two other compositions, —one of which belongs to the conventional-classical, and the other to the conventional-historical school. The three Academicians who are not represented in the Luxembourg, viz. Hersent, Picou, and Flandrin, are worthy of Abel de Pujol, Alaux, and the rest.

The Academy is beginning to adapt itself a little more to the exigencies of the present day, as is proved by the fact of a landscape-painter having been elected in 1846 (BRASCASSAT, v. 26), and ROBERT FLEURY, the painter of the *Conference of Poissy* (128), in 1850. It must be remembered, too, that the Academy now no longer includes in its members BLONDEL, (prize of Rome in 1803), who is still represented in the Luxembourg by his *Zenobia Dying* (17), nor DROLLING, (prize of Rome in 1810), whose separation of *Hecuba and Polyxena* (52) is also allowed to remain.

Let us now say no more about the bad pictures of the Luxembourg, which will, probably, remain in the majority as long as the Academy exists ; but, at all events, as long as its members are allowed to form themselves into committees of taste, and select the paintings from the annual exhibitions.

Happily, EUGÈNE DELACROIX, the great leader of the school which studies colour and reality above everything else, and which, when it takes its subjects from books, selects them from Walter Scott and Byron rather than from Lemprière, has nevertheless four pictures in the Luxembourg. If Delacroix has been treated not only better than his followers, but better than Géricault who preceded him, and who during his lifetime was altogether neglected, we are assured that he owes this advantage to the influence of one of Louis Philippe's ministers—probably to that of M. Thiers.

Dante and Virgil conducted through the Infernal Lake (40) first appeared at the Exhibition of 1822, and produced a great sensation, although it was not very

generally admired. Delacroix was then scarcely of age. Three years afterwards he exhibited the *Massacre of Scio* (41), which had as much success as such a scene of desolation and cruelty could be expected to meet with from the general public. The picture at once arrests the attention, and is eminently dramatic. The fine old Greek woman; the group, to which the Turkish executioners are advancing; the lovely figure of the Greek girl, who is tied to the Turk's horse; and the colour and arrangement of the light in the whole picture, will cause it to be remembered by those who visit the Luxembourg long after they have forgotten the existence of the classical and mythological artists with whose works half the gallery is filled.

Delacroix's third painting, the *Femmes d'Alger* (Women of Algiers), (42), met with general success. It has given rise to numerous "fraudulent imitations," as the advertisements say. Indeed there are few artists, among those who came out between the years 1830 and 1840, who can boast of not having painted scenes of a slightly Oriental description.

M. Delacroix's fourth picture is the *Jewish Wedding in Morocco* (43). It was first exhibited at the salon of 1841. The arrangement of the pictures in the Luxembourg is constantly being altered, but at present Nos. 41 and 43 are in the second, or principal room, and Nos. 42 and 44 in the third.

The only other paintings by this artist which can be seen by the public are the ceiling of the Louvre (*Galerie d'Apollon*), representing the *Combat between Apollo and the Serpent Python*; the ceiling of the Hôtel de Ville, the *Crusaders at Versailles*; and the *Christ in the Garden of Olives*, in the church of St. Louis St. Paul, Rue St. Antoine. The last-named picture is one of M. Delacroix's earliest productions, and was executed as far back as 1819.

Delacroix and Ingres have for many years past been

at the head of two distinct schools. The disciples of Delacroix, or *coloristes*, reproach Ingres with his inattention to colour; while the *Ingristes* tell the *coloristes* that Delacroix is incorrect in his drawing. Ingres was one of David's pupils, but even the prize picture which he sent from Rome, and which is to be seen at the Ecole des Beaux Arts, is a departure from the style of the Empire. Ingres remained twenty-five years in Italy, studying the works of Raphael, and his alone. He has nothing less than a horror of colour, and is said to look upon Titian and Correggio as great painters with depraved tastes. His drawings, which are frequently to be seen at the annual exhibitions, are exquisite, and the lovely figure of Angelica in the picture of *Angélique et Roger* (83) always finds copyists, many of whom neglect the remainder of the composition. The picture itself is, indeed, quite undramatic; for Angelica has a languid and rather voluptuous appearance, which does away with the notion that she has been suffering the least inconvenience. This picture was painted as far back as 1819, and differs altogether from the works of the period. The *Christ and St. Peter* (82) is much admired, and each of the apostles is said to have a characteristic physiognomy; which, says an illustrious French critic, proves that M. Ingres must have studied the New Testament. The *Portrait of Cherubini* (84) is life-like, but it was scarcely necessary to place the figure of Harmony by the composer's side. In the small gallery, which is connected with the principal one by a short passage, a series of original designs for frescos by Ingres are seen.

ARY SCHEFFER is only represented by two of his earliest pictures: the *Femmes Souliotes* (139), who, finding that their husbands have been defeated, are about to throw themselves headlong from the rocks; and the representation of a warrior bewailing the death of his son, who has just been slain (140).

HORACE VERNET, who is, perhaps, better known in England than any other French painter, is represented by the *Massacre of the Mamelukes* (152), (a copy of which, in tapestry, may be seen at the Gobelins), *Judith and Holofernes* (153), *Raphael at the Vatican* (154), (which the students love to copy), and the *Barrière Clichy* (155), which is remarkable as exhibiting more reality than most of the artist's paintings. The *Barrière Clichy* represents an episode in the defence of Paris against the Allies in 1814. Marshal Moncey is seen ordering Colonel Odier to prevent the Russians from taking the *butte* Montmartre. Charlet and Horace Vernet are seen in this picture. *Raphael at the Vatican* is founded upon the following passage from the *Life of Raphael*, by M. Quatremère de Quincy:—"Michael Angelo meeting Raphael in the Vatican, with his pupils, said to him, 'You go about surrounded with as numerous a staff as if you were a general.' 'And you,' replied Raphael, 'go about alone, like the executioner.'"

DELAROCHE's pathetic picture of the *Enfans d'Edouard* (46) will be recognised from the engraving, which is well known in England. In the penultimate scene of Casimir Delavigne's feeble tragedy of the same name, the *mise en scène* and attitudes of the children are imitated from this painting. This, and the fact that Delaroche designed costumes for another of Delavigne's plays, has suggested to M. Alexandre Dumas that Delavigne is the literary equivalent to Delaroche, and that he himself is the literary equivalent to Horace Vernet—which is, of course, very complimentary to Horace Vernet. Nearly all Delaroche's pictures, if not dramatic in the best sense of the word, are certainly arranged with an excellent eye to theatrical effect. It has been well remarked, that his *Duke of Guise* looks like a dead barytone, while the conspirators resemble a chorus of the same, about to make their *sortie* from the stage. The *Death of Elizabeth* (45), opposite the *En-*

fans d'Edouard (46), is principally remarkable for the admirable figure of the Queen, and is stated by the admirers of Delaroche to be highly dramatic. The only other picture in the gallery by M. Delaroche is *Joas saved from Death by his Aunt* (44).

COUTURE'S *Romains de la Décadence* (34) is, as it deserves to be, one of the most celebrated pictures in the gallery. The scene has been imagined as an illustration of the degrading luxuriousness of the Romans during the decline of the Empire, and was suggested by the following passage from Juvenal:—

"sævior armis
Luxuria incubuit victumque ulciscitur orbem!"

(More cruel than War, Luxury [or Debauchery] has fallen [upon Rome], and avenges the conquered world.)

The fault of the picture is, that it represents the close of an orgie which does not appear, even at the beginning, to have possessed many attractions. Now, an orgie of the period of the decadence would have exhibited a certain amount of beauty mixed up with its debauchery. The dissipation which led to the downfall of Rome must have possessed more charms than are indicated to us in M. Couture's illustration of it, and it is tolerably certain that vice is not the less enervating because it has a pleasing exterior.

M. LÉPOTTEVIN'S picture, in which an exhausted boat's crew are making feeble preparations to resist the attack of several bears who are swimming towards them, with all the calmness of determination (106), will be seen over the entrance to the principal gallery.

ROSA-BONHEUR'S *Labourage Nivernais* (Ploughing in Nivernais, — i.e. the province between Berri and Burgundy) (132), has been only recently added to the Luxembourg collection. The picture is wonderfully real; and, moreover, very beautiful. Alexandre Dumas might say that it resembles one of Pierre Dupont's songs. The

soil itself; the little plants crushed by the progress of the team; the heavy oxen, moving along with an evident consciousness of the *sic-vos-non-vobis* sort of operation which they are performing; the *paysan*, more stupid than his beasts, and not understanding anything of the kind,—every detail, in short, in the picture, is represented in the most natural and charming manner.

M. CH. GLEYRE's mysterious and somewhat mournful picture (66), full of grace, and evidently finished with the greatest care, is called *Le Soir* in the catalogue, although, if we mistake not, its original title was *Le Rêve d'un Poète*; while the title of the best engraving which has been made from it is *Illusions perdues*. The subject of this painting has the disadvantage of being allegorical. The poet, seated on the bank, is meditating on his lost illusions; and the dreams of the past, personified by female figures, pass slowly before him. The vision is seen in the faint light of evening—the evening being, of course, selected as the hour most propitious to reverie. M. Gleyre was a pupil of Hersent, whom he resembles about as much as Géricault resembled his master, the illustrious Guérin. He is said to have studied much and assiduously, although he has painted but very few pictures, of which *Le Soir* is the only one known to the general public. The subscribers, however, to the *Revue des Deux Mondes*, must have noticed an exquisite portrait of Henri Heine, which appeared some time since as a frontispiece to one of the volumes, and for which the publication was indebted to M. Gleyre.

ROBERT FLEURY's most celebrated picture (128) represents the *Conference of Poissy*. This conference was held in 1561, with the view of putting an end to the differences between the Catholics and Protestants. It took place in presence of Catherine de Médicis and the young King Charles IX. Théodore de Bèze spoke in

behalf of the Protestants. The conference of Poissy, of course, led to no concessions on either side, and was followed, eleven years afterwards, by the Massacre of St. Bartholomew's Day, of which also Robert Fleury has represented an episode (127).

HEBERT'S picture, which is generally known as the *Malaria* (75), had a great and deserved success at the salon of 1850. It is described in the catalogue as *An Italian Family flying from Contagion*. This painter has just had a picture added to the collection: it represents Judas Iscariot "making faces" at the Saviour, and supposed to be on the point of betraying him. In spite, however, of some exaggerations, it is admirably painted.

EUGÈNE DEVERIA has only one painting at the Luxembourg, the *Birth of Henry IV.* (51). "Henri d'Albret, having rubbed the child's lips with garlic, and made him drink some Jurançon wine, presented him to the people, and asked them what his name should be; they replied with one accord, 'Henry, like his father.'" This picture excited much attention at the salon of 1827, partly from the fact that its author was then only seventeen years of age.

C. L. MULLER gained some celebrity at the salon of 1849 by his *Lady Macbeth* (115), which, according to a French writer, is "like a scene from Shakespeare translated by Ducis," but which certainly does not suggest Shakespeare undiluted. Muller's second picture (116) represents *The Last Victims of the Reign of Terror called to Execution*. Most of the figures are portraits.

SIGNOL'S *Woman taken in Adultery* (56) is, above all, remarkable for the figure of the woman. Clément Boulanger's *Procession de la Gargoville* (20), and Fauvelet's *Ascanio, the Friend and Pupil of Benvenuto Cellini*, are two of the few *genre* pictures which the collection contains; another of which, Dehodencq's *Bullfight* (39), will be found in the first room of all. We

should mention that the subject of M. Boulanger's picture is a religious ceremony, which used to take place at Rouen on the *fête* of St. Romain, when one or more persons who had been condemned to death received their pardon.

The principal Landscapes are those of Bodmer (19), Jeanron (90), Théodore Rousseau (134), Roqueplan (131), Watelet (156), and Corot (in the last room, and at present without a number).

At the Luxembourg the pictures of each artist have not been placed together as at the Louvre, nor has any chronological order been observed. Indeed it is much to be regretted that the pictures of the modern and those of the Imperial school have not been kept apart, in order that the public might clearly understand how bad the latter really are. The Academy, however, whatever may be said about them, would have too much sense to allow this. As a general rule, the pictures to which most importance is attached have been placed in the second room. The paintings of Horace Vernet, Delaroche, and Ingres, are found nowhere else. Delacroix has two pictures there, Delaroche two, Scheffer only one. Two of Delacroix's pictures and one of Scheffer's have been hung in the third and fourth rooms respectively; but if their places in the principal room appear to be sometimes occupied unjustly by inferior artists, it will be found that these inferior artists have generally only one picture to exhibit. It must also be remembered that many of the academical pictures have, as a matter of course, been placed in the rooms of honour.

The arrangement of the pictures in the Luxembourg will perhaps be changed in some respects during the progress of the Great Exhibition. The following indication of the principal pictures in the gallery, and the places which they at present occupy, may, however, be of use to many readers :—

FIRST ROOM. 39. Dehodencq's *Spanish Bull-fight* (salon of 1850); 68. Granet's *Interior of the Church of the Convent of St. Benedetto*; and the *Judas* (before alluded to) by Hebert.

SECOND ROOM. On the left:—152. Horace Vernet's *Massacre of the Mamelukes*; a little further on, his *Judith and Holofernes* (153); *Raphael at the Vatican* (154); and *Barrière Clichy* (155). Between *Judith* and *Raphael* is Delacroix's *Massacre of Scio* (41); and between *Raphael* and the *Barrière Clichy*, his *Jewish Wedding* (43).

On the right:—128. Robert Fleury's *Conference of Poissy*; a little further on are Henry Scheffer's *Arrest of Charlotte Corday* (141); and Hebert's *Malaria* (75, salon of 1850). Next come the three pictures by Ingres; *Portrait of Cherubini* (84); the *Liberation of Angelica* (83); and *Christ and St. Peter* (82). 82 is separated from 83 by Gleyre's *Le Soir* (66); Rosa-Bonheur's *Ploughing in Nivernais* (132, salon of 1849); Bellangé's *Passage of the Guadarrama* (14, salon of 1851); Gudin's *Gale off Algiers* (71); and Delaroche's *Princes in the Tower* (46), follow.

On the left, nearly opposite the *Princes in the Tower*, is Delaroche's *Death of Queen Elizabeth* (45). Close to it is a landscape by Cabat, which has just been added to the collection (no number). Eugène Isabey's *Embarkation of Ruyter and William de Witt* (85, salon of 1850), and Court's *Death of Cæsar* (33), a composition which some years since was much admired, principally on account of the appearance of drunken energy which the countenance of Brutus presents, bring us to Muller's *Last Victims of the Reign of Terror* (116, salon of 1850).

On the right, the remaining pictures of interest in the room are Scheffer's *Count of Wurtemberg weeping over his Son* (140), E. Giraud's *Spanish Dancers* (lately added, no number, salon of 1852), Deveria's *Birth of*

Henry IV., and Couture's *Romans of the Decadence* (34, salon of 1847).

Most of the remarkably bad pictures contained in this room will be found mentioned in the short notice of the pictures by obsolete Academicians, with which this chapter commences. We can, however, scarcely refrain from calling particular attention to the *Marius among the Ruins of Carthage* (29), by the Academician Cogniet. The comicality of its colouring, and a few other of its obvious demerits, will at once excite the mirth of the spectator. This great work of art (nearly four yards high by three broad) is at present immediately above the paintings by M. Ingres.

THIRD ROOM. This room contains (on the right) Delacroix's *Dante and Virgil conducted through the Infernal Lake* (40), and his *Women of Algiers* (42), Odier's *Wounded Dragoon*, an episode in the retreat from Moscow (117), well known from the lithograph, and Colin's *Christopher Columbus* (31). The poetical treatment of this last subject is not due to any inspiration on the part of the artist, as the painting is simply a realisation upon canvas of a picture in one of Schiller's ballads. "Let mockery and contempt pursue thee, and the tired arm of the pilot drop from the helm. Proceed constantly. . . . Trust to God, who guides thee, and to the silent ocean. This land, did it not even now exist, would rise suddenly from the bosom of the waves," &c.

On the left is one of the pictures from the fertile salon of 1850, Lehmann's *Despair of the Sea-nymphs at the foot of Prometheus' Rock* (104), Clément Boulanger's *Procession de la Gargouille* (26), and M. Champmartin's strangely literal illustration of the passage in the New Testament,—“Suffer little children to come unto me,”—a passage which the artist has made the pretext for bringing together the portraits of an entire infant school (28).

The fourth room contains Scheffer's *Femmes Souliotes* (139), painted twenty-seven years since, Signol's *Woman taken in Adultery* (146), Muller's *Lady Macbeth* (115), the *Celebration of a Mass* by Granet (69), and an *Andromache at the Tomb of Hector* (147), which we are sorry to see bears the name of Smith. Fortunately his Christian names are Constant-Louis-Félix, and we are happy to add that he was born in Paris. Fauvelet's *Ascanio, Benvenuto Cellini's pupil* (56, salon of 1850), which is close to M. Signol's picture and Corot's *Landscape*, which is underneath the *Smith*, and next to a theatrical-looking personification of the *Ode*, have been recently added to the collection.

A door near the entrance to the principal room leads to a terrace in front of the Luxembourg Palace. At the end of this terrace are the rooms in which the sculpture and engravings are exhibited, and also one which contains those pictures in which it was impossible to find places in the large gallery. One of the best of these pictures is Lepoitevin's *Shepherd and the Sea* (107), while the worst of all is M. Mauzzaisse's attempt to show us how Ariosto looked when he was arrested by brigands (108). The Italian poet appears to have dressed himself up for the occasion, and, moreover, to have chosen a costume of the most commonplace theatrical description.

As we began by giving a list of the pictures by the Academicians of the old Imperial school, we may as well conclude by giving the names of all the pictures in the Luxembourg which have been painted within the last seven years. Many of these are the works of very young artists, "*qui ne sont rien, pas même Académiciens*," and, perhaps, two or three out of the number may be considered positively bad. We, however, give them all, in order that an opportunity may be had of comparing the French school of the beginning of the century with that of the present day, which, if a school at all, is

certainly one that obeys no particular master; for although Géricault and Delacroix have mainly helped to produce it, they have done so simply by setting the example of painting from human beings instead of from statues, and by treating with contempt the absurd notion that artists, who neglect to introduce nude figures on every possible occasion, must necessarily be ignorant of anatomy.

SALON OF 1847.

- 34. *Romans of the Decadence*, by Couture.
- 78. *Triumph of Pisani*, by A. J. B. Hesse.
- 100. *Etruscan Tombs*, by Lanoue.

SALON OF 1849.

- 96. *Plain of Satory*, by Lambinet.
- 115. *Lady Macbeth*, by C. L. Muller.
- 132. *Ploughing in Nivernais*, by Rosa-Bonheur.
- 134. *Landscape*, by Théodore Rousseau.

SALONS OF 1850 AND 1851.

- 8. *Banks of the Bouzanne*, by André.
- 10. *The Exiles from Caprea*, by Barrias.
- 14. *Passage of the Guadarrama*, by Bellangé.
- 19. *Interior of a Forest during Winter*, by Bodmer.
- 39. *Spanish Bull-fight*, by Dehodencq.
- 56. *Ascanio*, by Fauvelet.
- 63. *Death of Cleopatra*, by Gigoux.
- 75. *Malaria*, by Hebert.
- 85. *Embarkation of Ruyter*, by E. Isabey.
- 90. *Ambleteuse, near Boulogne*, by Jeanron.
- 92. *Canal at Venice*, by Joyaut.
- 99. *St. Veronica*, by Landelle.
- 104. *Despair of the Sea-nymphs at the foot of Prometheus' Rock*, by Lehmann.
- 107. *The Shepherd and the Sea* (La Fontaine's Fables), by E. Lepoitevin.

- 116. *The Last Victims of the Reign of Terror*, by C. L. Muller.
- 119. *Hall of Flemish Cavaliers*, by Penguilly l'Haridon.
- 129. *Jane Shore*, by Robert Fleury.
- 130. *The Poacher*, by Roehn.
- 133. *Cats receiving a visit from a Dog*, by P. Rousseau.
- 149. *A Family in Despair*, by Tassaert.

SALONS OF 1852 AND 1853.

87. *St. Bonaventure made Cardinal*, by Jacquand.

Two or three *genre* pictures (one of them by Giraud, and another by Robert Fleury), and several landscapes (one of them by Corot), to which numbers have not yet been affixed.

The Luxembourg Gallery is still without any paintings by Diaz, Decamps, or Meissonier, and although the salon of 1852 contained three excellent pictures by the last-named artist, they were all suffered to go into the hands of amateurs.

The room immediately at the end of the Terrace contains several statues, one of the most pleasing of which is the *Young Girl confiding her first Secret to Venus*, by Jouffroy (185). Opposite the *Jeune fille*, &c., is Desbœuf's *Psyche abandoned by Cupid* (171). *Psyche* does not appear in a state at all approaching despair, but she appears annoyed, slightly sulky, and on the point of threatening to scratch Cupid's eyes out—which, by the by, if he is blind, would not be of much consequence to him. This room also contains Pradier's *Toilette of Atalanta* (192), and Jaleý's figure of *Modesty* (184).

In the third room, Rude's *Neapolitan Boy with the Tortoise* (193), and next to it Schröder's *Cupid* (from the salon of 1852), are the principal attractions.

In the fifth and last room Jaleý's *Prayer* will be seen.

Of the busts from the antique, in various parts of the Luxembourg, those on the staircase represent *Plato* (195),

Socrates (196), *Euripides* (197), and *Democritus* (198); those in the small gallery, *Seneca* (203), and *Homer* (204).

Among the cartoons, drawings, &c., the designs by Ingres for the windows of the chapels of Dreux and St. Ferdinand are especially remarkable. We must also mention a water-colour sketch of the staircase of the Louvre, by Isabey *père*; and three drawings by Vidal, *The Fallen Angel* (166), *The Tear of Repentance* (167), and the *Polymnia* (168).

The engravings are very numerous. Many of them—the majority of those by the more modern artists, for instance—are proofs from plates executed for the *artists*. We need not give any list of the engravings, as nearly all of them have the name of the original artist—and generally that of the subject—inscribed beneath them. Besides the fac-similes from Perugino, Raphael, and Correggio, and the engravings from various old masters, the collection contains several plates from paintings by Prud'hon, Géricault, Léopold Robert, Ingres, Delacroix, Scheffer, Delaroche, Isabey, and Robert Fleury, of which the originals are not contained in the picture-galleries of the Louvre or Luxembourg. Several engravings from Decamps, and one from Meissonier, will be seen; while Diaz, Français, Dupré, Marilhat, and a few others of the landscape-painters, are also represented. Accordingly these engraving-rooms tend, not so much, perhaps, to give a complete notion of what the present French school of painting really is, but at all events to show that only a very incomplete notion of it can be obtained from the exhibition of paintings.

Amongst the lithographs we must call particular attention to Raffet's *Midnight Review* (279), and to the lithograph of Ingres' celebrated *Odalisque* (285). The Luxembourg contains a single sketch of Gavarni's. It is quite possible that the directors of the museums of pictures are unaware that he is one of the greatest

artists their country possesses—and we put out of the question the value of his works, as forming a complete social history of the present epoch. If M. Mauzaisse's *Ariosto*, and half-a-dozen other pictures in the Luxembourg, were taken out of their frames, they would not be worth the first lithograph by Gavarni that could be picked up for two sous on the Quai.

Those who think it worth their while to run the risk of breaking their necks for the sake of seeing paintings by Jordaens, will do well to examine the twelve allegorical pictures illustrating the signs of the Zodiac, which are to be found on the ceiling of the principal gallery. The first picture on entering represents the *Scales* (September); the second, the *Scorpion* (October); the third, *Sagittarius, or the Archer*; the fourth, *Capricornus, or the Goat*; the fifth, *Aquarius, or the Water-bearer*; the sixth, the *Fishes*; the seventh, *Mars, or the Ram*; the eighth, the *Bull*; the ninth, the *Twins*; the tenth, the *Crab*; the eleventh, the *Lion*; and the twelfth, the *Virgin* (August).

CHAPTER XI.

GALLERIES OF PAINTING, SCULPTURE, &c.

THE PALAIS DES BEAUX ARTS.

THE Palais, or Ecole des Beaux Arts (Rue Bonaparte), is a light, elegant, and commodious building, in which all the prize-pictures that have been painted since prize-pictures were invented, can be seen collected together. The pictures in themselves are for the

most part uninteresting. Many of them will, however, have considerable interest for those who think fit to compare the mature productions of artists who have ultimately attained the honour of the Luxembourg with their earliest specimens, as executed at the school of Rome. Of course, many of the artists, who obtained the prizes of Rome, have not fulfilled the hopes which were at first entertained of them. Those who have become celebrated have almost invariably had to change their style.

It must be understood that the style of the paintings at the Ecole des Beaux Arts is purely academical; indeed, none but academical paintings could possibly obtain prizes. There is no regulation to prevent the pupils from executing their academical studies in a first-rate manner; but as classical subjects are the only ones approved of, and as classical subjects are seldom *felt* by the student, the pictures are for the most part conventional in the extreme.

Horace Vernet and Ingres have both been masters of the school at Rome; and when Ingres started to assume his office, he was followed on foot by numbers of his pupils.

The principal attractions of the Ecole des Beaux Arts are Michael Angelo's *Last Judgment* (a full-sized copy).

Michael Angelo's *Moses*.

Paul Delaroche's *Hemicycle*, representing the artists of the Renaissance.

Admission to the public between the hours of ten and four, excepting during July, August, and September.

CHAPTER XII.

THEATRES AND PUBLIC AMUSEMENTS.

ACADÉMIE IMPÉRIALE DE MUSIQUE, (Grand Opera), Rue Lepelletier. Open on Mondays, Wednesdays, and Fridays, and occasionally on Sundays. The performances consist of opera and ballet. Auber's *Muette de Portici* (Masaniello), *Gustave III.*, *Enfant Prodigue*, &c.; Meyerbeer's *Robert le Diable*, *Huguenots*, and *Prophète*; Rossini's *Guillaume Tell*; Donizetti's *La Favorite*; Halevy's *Juive*, &c., are among the most important works that have been produced at this theatre.

PRICES OF ADMISSION.

Baignoires d'avant-scène,* rez-de-chaussée, avant-scène du foyer, loges du foyer, stalles de balcon	10 fr. „ c.
Stalles d'orchestre, loges d'avant-scène de balcon, stalles d'amphithéâtre, premières de face, avant-scène des premières	7 50
Loges de balcon, loges de la galerie, fauteuils de la galerie, baignoires	7 „
Deuxièmes de face	6 „
Parterre	4 „
Deuxièmes de côté et troisièmes de face	3 50
Troisièmes de côté, quatrièmes de face et amphithéâtre	2 50

* The *avant-scène* is that part of the theatre which is nearest the proscenium. The *balcon* corresponds with our dress circle, the *premières* and *deuxièmes* being the first and second tiers of boxes. *De côté* means "at the side;" *de face* means "in front." The *rez-de-chaussée* is the ground-floor. The *baignoires* are boxes on the pit tiers; they are generally *grillées*: that is to say, they have a moving screen of lattice-work in front. Ladies never go to the pit (*parterre*), even at the opera. When places are taken beforehand a franc extra is charged. Nothing is due to the box-keepers; but to ensure good places, it is advisable to bribe them with ten sous or a franc. The persons who supply stools for the ladies expect a few sous. Gentlemen who go to the pit should avoid the centre places, which are always occupied by the *claqueurs*, or paid applauders.

THÉÂTRE FRANÇAIS, Rue Richelieu and Palais Royal (formerly in the Rue de l'Ancienne Comédie, opposite the Café Procope). Open every day in the year. The performances consist of comedy, drama, and tragedy. The classical pieces of the French stage are here represented in the greatest perfection. The principal actors at present are Samson, Beauvallet, Provost, Regnier, Maillart, and Got; the principal actresses, &c. are Mesdames Rachel, Madeleine and Augustine Brohan, Allan, and Fix.

PRICES OF ADMISSION.

Avant-scène du rez-de-chaussée	8 fr. „ c.
Rez-de-chaussée, balcon et loges de la galerie	6 60
Premières loges de face (deuxième rang)	6 „
Orchestre, première galerie et premières loges découvertes (deuxième rang)	5 „
Deuxièmes loges (troisième rang)	3 50
Galerie des deuxièmes loges et parterre	2 50
Troisièmes loges (quatrième rang)	2 „

THÉÂTRE DE L'ODÉON. This theatre is a kind of theatre of ease to the Théâtre Français. The character of the pieces played there is at once suggested by the title which is sometimes given to it, of "Second Théâtre Français." The dislike of the public for this theatre has become proverbial, or, rather, has been made proverbial by the satirical journals. During the last two years it has, however, had two enormous successes,—Pousard's *L'Honneur et l'Argent*, and Henry Monnier's *Grandeur et Décadence de M. Prudhomme*.

PRICES OF ADMISSION.

Avant-scène	5 fr. „ c.
Premières loges fermées	4 „
Premières loges découvertes, balcon, pourtour	3 „
Stalles de la première galerie, stalles d'orchestre, baignoires, avant-scène du deuxième rang	2 50

Secondes loges fermées	2 fr. „ c.
Seconde galerie	1 50
Parterre	1 „

THÉÂTRE DE L'OPÉRA-COMIQUE, Place Boieldieu. This theatre is devoted entirely to the representation of *opéra-comique* (not *opera buffa*, but opera in which speaking as well as recitative occurs), and is open daily throughout the year, except when it has to be closed for the sake of repairs. The *répertoire* consists of the works of Gretry, Mehul, Boieldieu, Herold, Auber, Adam, Ambroise Thomas, Grisar, &c. Meyerbeer's *Etoile du Nord* was produced at this theatre last summer, and we need scarcely add, with the greatest success.

PRICES OF ADMISSION.

Avant-scène des baignoires, avant-scène des balcons et loges de la première galerie de face avec salon	7 fr. „ c.
Avant-scène des loges de la première galerie, loges de la première galerie de face, pre- mières loges de face avec salon, fauteuils de balcon	6 „
Fauteuils de la première galerie, fauteuils d'orchestre, loges de la première galerie de côté, avant-scène des premières loges, pre- mières loges de face, premières loges de côté avec salon, baignoires	5 „
Premières loges de côté	4 „
Avant-scène des loges de la deuxième galerie	3 „
Parterre et deuxième galerie	2 50
Loges de deuxième galerie de face	2 „

THÉÂTRE ITALIEN, Place Ventadour. Open for the performance of Italian opera on Tuesdays, Thursdays, and Saturdays, and sometimes on Sundays, from the 1st of October to the 1st of April. The singers at this theatre are for the most part those who appear at the Royal Italian Opera of London during the summer.

The audience at the Théâtre Italien is more select than at any other theatre in Paris.

PRICES OF ADMISSION.

Balcon de premières, stalles de balcon, stalles d'orchestre, premières et deuxièmes de face, orchestre	10 fr.	„ c.
Deuxièmes de côté	7	50
Troisièmes de face et cintre	6	„
Troisièmes de côté	5	„
Parterre	4	„

THÉÂTRE DU VAUDEVILLE, Place de la Bourse. Open, when the director is not in a state of bankruptcy, every evening for the performances of vaudeville, comedy with couplets (comédie-vaudeville), and drama. At this theatre, however, the *Dame aux Camélias* and the *Filles de Marbre* were produced with the greatest success.

PRICES OF ADMISSION.

Avant-scène, rez-de-chaussée et avant-scène de balcon	6 fr.	„ c.
Loges découvertes (premier étage), stalles d'orchestre, stalles de balcon, loges de face, avant-scène des premières, baignoires de face grillées	5	„
Baignoires de côté découvertes, stalles de balcon	4	„
Loges d'avant-scène découvertes, premières loges de face	3	„
Avant-scène des troisièmes, secondes loges de face (troisième étage), parterre	2	„

THÉÂTRE DES VARIÉTÉS, Boulevart Montmartre. Resembles the Vaudeville as to the periods at which it is open. Brunet, Potier, Odry, and Vernet, all made their reputations at this theatre. Frédéric Lemaître used also to act here. Arnal is at present its principal star.

PRICES OF ADMISSION.

Avant-scène du rez-de-chaussée, et avant-scène des premières	6 fr. „ c.
Stalles d'orchestre, balcon, et loges de la galerie	5 „
Orchestre, première galerie, et deuxièmes loges de face	4 „
LOGES INTERMÉDIAIRES	3 „
Deuxièmes loges de côté et pourtour	2 50
Parterre deuxième, galerie, et troisièmes loges	2 „
Deuxième balcon	1 50

THÉÂTRE DU GYMNASÉ, Dramatique. This is the theatre at which most of M. Scribe's pieces were produced. Short comedies (the scene generally laid in a drawing-room) are the stock-performances at this theatre, which is under the direction of Madame Rose-Chéri.

PRICES OF ADMISSION.

Avant-scène et loges de l'entresol	6 fr. „ c.
Fauteuils d'orchestre et fauteuils de balcon	5 „
Fauteuils de galerie, baignoires, premières loges de face, et stalles d'orchestre	4 „
Premières loges de côté	3 „
Stalles d'amphithéâtre et avant-scène des deuxièmes loges	2 50
Parterre et deuxièmes loges de côté	2 „

THÉÂTRE DU PALAIS ROYAL, in the Palais Royal. The most amusing theatre in Paris, and, nevertheless, the one at which most of the pieces translated for the London stage are originally produced. It was formerly the Café de la Paix.

PRICES OF ADMISSION.

Stalles et loges de balcon, avant-scène et loges de galerie	5 fr. „ c.
Loges fermées de face, stalles d'orchestre, baignoires de face et d'orchestre	4 „
Première galerie et avant-scène des deuxièmes	3 „

Baignoires de côté, deuxième balcon et premières loges de côté	2 fr. 50 c.
Deuxièmes loges	2 "
Parterre	1 50

THÉÂTRE DE LA PORTE ST. MARTIN, Boulevard St. Martin. Melodramas and fairy pieces.

PRICES OF ADMISSION.

Avant-scène du rez-de-chaussée, du balcon et de la première galerie avec salon, premières loges de face, de balcon et baignoires . . .	5 fr. " c.
Fauteuils de balcon d'avant-scène	4 "
Fauteuils de face et d'orchestre	3 "
Stalles d'orchestre et de la première galerie, premières loges découvertes	2 50
Secondes loges et avant-scène des troisièmes	2 "
Pourtour, parterre et premier amphithéâtre . . .	1 50

THÉÂTRE DE L'AMBIGU-COMIQUE, Boulevard St. Martin, opposite the Château d'Eau. Melodramas, fairy pieces, &c.

PRICES OF ADMISSION.

Avant-scène du rez-de-chaussée, avant-scène des premières, loges grillées des premières	
Fauteuils d'orchestre, fauteuils des premières et premières loges découvertes	3 fr. " c.
Stalles d'orchestre, stalles des premières, loges des deuxièmes de face, baignoires grillées et deuxième avant-scène	2 50
Stalles des deuxièmes, fauteuils du pourtour	2 "
Deuxième galerie, stalles du pourtour, avant-scène des troisièmes	1 50
Parterre, avant-scène des quatrièmes	1 25

THÉÂTRE LYRIQUE, Boulevard du Temple. A new operatic theatre, where the works of young composers are generally brought out. The principal attraction at this theatre is the singing of Marie Cabel. It is

at present under the management of M. Perrin, who is at the same time the director of the Opéra Comique. The Théâtre Lyrique was originally the Théâtre Historique, founded by Alexandre Dumas.

PRICES OF ADMISSION.

Avant-scènes du rez-de-chaussée et de la galerie	6 fr. „ c.
Loges de la galerie	5 „
Avant-scènes du théâtre	4 50
Avant-scène des premières, fauteuils d'orchestre et de la galerie	4 „
Stalles d'orchestre, fauteuils du premier balcon	3 „
Baignoires	3 50
Premières loges découvertes	} 2 50
Stalles du premier balcon	
Deuxième galerie	2 „
Parterre	1 50

THÉÂTRE DE LA GAÏETÉ. The oldest theatre on the Boulevard du Temple. Its *répertoire* consists principally of melodramas of the most afflicting description.

PRICES OF ADMISSION.

Avant-scène des premières et du rez-de-chaussée, premières loges de face	5 fr. „ c.
Baignoires	4 „
Stalles de la première galerie, stalles de balcon et d'orchestre	3 „
Orchestre adossé	2 50
Avant-scène des deuxièmes, stalles de la deuxième galerie de face et pourtour	2 „
Parterre	1 „

THÉÂTRE DU CIRQUE, Boulevard du Temple. Military spectacles are performed at this theatre, which was founded by Astley and Franconi. The places in the *avant-scène* cost four francs.

The *Théâtre des Folies Dramatiques* and *Théâtre des Délassements Comiques* are two little vaudeville theatres,

both in the Boulevard du Temple. The prices of admission are almost nominal. The places of the *avant-scène* cost about two francs and a half.

The *Théâtre Comte*, in the Passage Choiseul, is a child's theatre. The company used to consist entirely of children, but at present no performer of less than fifteen years of age is allowed to appear.

There are a number of little theatres at the barriers and on the Boulevard du Temple, which we need not particularise, and which are only worth visiting to the curious in matters of popular manners.

PUBLIC BALLS.—The masqued balls at the Opera and other theatres only take place during the Carnival, *i. e.* between Christmas and Lent. The best summer balls are those of the Jardin Mabille and the Château des Fleurs, both in the Champs Elysées. These balls are open on alternate nights. The price of admission varies from two to three francs. The Château Rouge is near the Barrière Rochechouart, the Closérie des Lilas at the end of the Luxembourg gardens, the Chaumière on the Boulevard Montparnasse. These balls are open on Sundays, Mondays, and Thursdays, throughout the summer. The Closérie and the Chaumière are frequented almost exclusively by students; admission, one franc. Admission to the Château Rouge, two francs. The principal winter balls are the Salle St. Cécile, in the Chaussée d'Antin, (admission, from three to five francs), and the Salle Valentino, in the Rue St. Honoré (admission, from two to three francs).

PART II.

PRELIMINARY CHAPTER.

THE Seine, running from east to west, divides Paris into two parts.

The Northern part comprises the Champs Elysées, the Place de la Concorde, the Boulevards, the Tuileries, the Louvre, the Palais Royal, all the Operas, the principal theatres, the most important places of business, and all the fashionable resorts.

The Southern part comprises, on the East, the Luxembourg, the Panthéon, the Hôtel Cluny, the Schools of Law and Medicine, the Sorbonne, and the Jardin des Plantes; on the West, the Corps Législatif, many of the Government Offices, the Hôtel des Invalides, the Ecole Militaire; and the Champ de Mars.

Notre Dame, the Palais de Justice, the Hôtel Dieu, and a few other objects of interest, are situate on an island in the Seine, known as the *Ile de la Cité*.

CHAPTER I.

NORTH BANK OF THE SEINE.

THE most central position of interest in Paris is the Place de la Concorde, on the north bank of the river, commanding a view of the Champs Elysées, the Tuileries, the Corps Législatif, and the Madeleine; which form

respectively the west, east, south, and north points of the scene.

Six distinct lines may be taken from the Place de la Concorde to six different points on the north of the Seine, by following which, with only an occasional digression, the visitor will be in a position to see all that is interesting on this side of the river.

1. The great artery of Paris is formed by the line of Boulevards, which extends from the Madeleine to the Place de la Bastille. From the Place de la Concorde to the Madeleine, and thence to the terminating point of the line in question, is the first walk which a stranger should take.

2. The next tour, which will enable the visitor to see the greatest number of celebrated edifices and exhibitions in the shortest possible space, should be from the Place de la Concorde to the east,—through the Gardens of the Tuileries, the Palace of the Tuileries, the Place du Carrousel, the Louvre, across the Rue St. Honoré to the Palais Royal, through the Palais Royal to the Rue Vivienne, in which the Bourse is situate, and thence through the Passage des Panoramas, across the Boulevard, to the entrance of the Passage Jouffroy.

3. The third walk should be from the Place de la Concorde, down the avenue of the Champs Elysées, to the Arc du Triomphe.

4. The Rue Rivoli, commencing at the corner of the Place de la Concorde, leads in a direct line to the Hôtel de Ville, and thence through the Rue St. Antoine to the Place de la Bastille, which, as has been pointed out, can also be reached by the Boulevards. On this line the ancient tower of St. Jacques la Boucherie is seen, and excellent views in the distance of the Panthéon and Notre Dame are obtained.

5. The Rue St. Honoré, which starts almost from the same spot at the corner of the Place de la Concorde, from which the Rue Rivoli takes its origin, is an im-

portant commercial street, running nearly parallel with the Rue Rivoli, until it reaches the markets, or *halles*. The Halles should be crossed in the direction of the Church of St. Eustache, from which point the Rue Montmartre leads across the Boulevard Montmartre to the Rue Faubourg Montmartre, at the end of which is the celebrated Church of Notre Dame de Lorette. At a short distance from this church, in the direction already pursued, are the northern barriers, through which the Allies made their entrance into the capital; and the Butte Montmartre, which is the highest point in the immediate vicinity of Paris, and from which a magnificent view is obtained.

6. The last tour which the visitor must take to complete his general notion of the northern part of Paris, is along the Quais from the Place de la Concorde, past the bridges and the island of the Cité, to Bercy. In consequence of many objects of interest being contained in the Ile de la Cité, it may be desirable to pay it a visit at once from the northern side, to which, for the rest, its principal ornament—the Cathedral of Notre Dame—is nearer than it is to the southern.

CHAPTER II.

FROM THE PLACE DE LA CONCORDE, ALONG THE
BOULEVARDS, TO THE PLACE DE LA BASTILLE AND
THE CEMETERY OF PÈRE LA CHAISE.

THE PLACE DE LA CONCORDE was, in the first instance, named the Place de Louis XV. A statue of Louis XV. was erected in its centre in the year 1763, but in 1792 the Legislative Assembly ordered it to be destroyed.

A short time afterwards, a colossal figure of Liberty was placed on the spot previously occupied by the royal statue, and the former Place de Louis XV. was called the Place de la Révolution. At the foot of the statue, in the following year, Louis XVI. was executed, and the revolutionary guillotine was established there for some time. During the Consulate, Napoleon ordered a national monument to be erected in place of the statue of Liberty, and the name of the Place was then changed to that of Place de la Concorde.

During the Restoration, in lieu of the column, which had scarcely been commenced, it was proposed to raise an expiatory monument to the memory of Louis XVI. The pedestal alone had been erected when the Revolution of 1830 occurred.

At present, the spot which has been so variously occupied is filled by the Obelisk of Lousquor.

At the end of 1828, the Viceroy of Egypt offered the two obelisks of Alexandria to England and France, but Champollion, the celebrated Egyptian student and scholar, who had seen the obelisks of Alexandria, solicited that one of the obelisks situate before the palace of Lousquor, on the right bank of the Nile, might be sent to Paris, in place of the one which had been offered. Mehemet Ali consented, and a vessel was despatched up the Nile to Thebes, where eight hundred men, under the direction of Lebas the engineer, succeeded in displacing the monument and bringing it on board. On the 26th October, 1826, the Place de la Concorde was filled with an immense concourse of persons, anxious to witness the hoisting and deposition of the obelisk on its pedestal, where it was at length placed in the presence of the King, and amid universal acclamation.

At twenty or thirty yards north and south of the obelisk are two fountains, which are said to have been erected in honour of ocean and river navigation. It must be remembered by those who think that the

French do not appreciate the advantages of maritime intercourse, that the city of Paris has, inappropriately enough, selected a ship for its arms.

Around the Place de la Concorde are eight personifications of the principal towns of France: Lyons, Marseilles, Bordeaux, Rouen, Nantes, Lille, Toulouse, and Strasbourg.

A better idea of the beauty of the Parisian buildings and promenades is obtained from the centre of the Place de la Concorde than from any other spot in the capital.

On the south, across the Seine, is seen the Pont de la Concorde, leading to the Corps Législatif. Opposite the Pont de la Concorde is the Rue Royale, leading to the church of the Madeleine, which was built to correspond with the Corps Législatif, and which is in a straight line with it. On the east is the Garden of the Tuileries, and at the end of its principal walk the Palace itself is seen. On the west, the avenue of the Champs Elysées, terminating with the Arc du Triomphe, presents itself. Of the two handsome buildings which form the corners of the Rue Royale, the one on the left is devoted to the Ministry of Marine.

The Place de la Concorde has been the scene of numerous political disturbances, and of one horrible calamity, which had an accidental origin.

During the night of the 30th May, 1770, an exhibition of fire-works was to take place on the Place Louis XV. in honour of the marriage of the Dauphin (afterwards Louis XVI.) with Marie-Antoinette, and a large crowd had assembled to witness it. A trench which had been left open, and a considerable quantity of building materials which were lying about ready to be used for the construction of houses in the neighbourhood, contributed, with the inattention of the police, to produce great confusion among the people. After the display of fire-works, the crowd was going away down the Rue Royale, which

was the only outlet towards the town, and at the same time a number of pedestrians and carriages were coming towards the Place Louis XV. from the Boulevard. The two currents met, and in the shock which succeeded numbers of persons were thrown into the trench, crushed against the building materials, or trodden under foot. Many drew their swords, and cleared a passage for themselves by wounding or killing all around them, while a scaffolding which gave way and fell upon the heads of the people augmented the confusion. The next morning a hundred and thirty-three corpses were found on the Place, and altogether the number of killed is said to have amounted to three hundred. The number of persons wounded, and who subsequently died from their injuries, has never been known. Mercier, in the *Tableau de Paris*, says,—“I know many persons who were ill for thirty months in consequence of this frightful crush. One entire family disappeared. There was no house in Paris which had not to mourn the loss of a relation or a friend.”

THE MADELEINE.

In the middle of the eighteenth century, the church of *La Ville Evêque* being found too small for the parishioners, it was determined to rebuild it on a larger scale. Its site was chosen at the end of the Rue Royale, and it was determined to construct it so that its principal portico should terminate the view from the Place de Louis XV. On the 3d of April, 1764, the first stone of this edifice was laid. M. Constant d'Ivry was the architect, but he died in 1777, and was replaced by M. Couture, who destroyed all the work of his predecessor, and recommenced the building on a new model. In 1780, Couture destroyed his own work and recommenced again. The building was interrupted altogether

by the Revolution, and in 1806 Napoleon resolved to change it from its original destination and to make it a Temple of Glory, in which the names of soldiers who had signalised themselves by daring exploits were to be inscribed on tablets of gold.

On the 30th May, 1807, he addressed to the Minister of the Interior a letter relative to this subject, from which we extract the following passages :—

“After having examined the different places for the monument to be dedicated to the Grand Army, I have not remained a moment in doubt. The plan sent by M. Vignon is the only one which carries out my intentions. I require a temple, and not a church. In the style of churches, what could be done to compare with *Ste. Geneviève*, even with *Notre Dame*, and above all with *St. Peter's* at Rome? M. Vignon's plan, besides many other advantages, will harmonise better with the *Palais Législatif*, and will not crush the *Tuileries*.

“When I fixed the expenses at three millions, I reflected that this temple ought not to cost much more than those of *Athens*, the construction of which did not come to half of that sum.

* * * *

“No wood must be employed in the construction of this temple. Why not use iron for the roof? In a temple which is intended to last tens of thousands of years, the greatest possible solidity should be obtained.

* * * * This monument should be built of granite and iron. It will be objected that the existing columns are not made of granite, but the objection is not valid, as in the course of time these columns might be removed without injury to the monument. However, if granite will involve too great an expense or too great a delay, it must be given up, for it is essential that the temple should be finished in three or four, or at most in five, years. This monument is in a certain manner

connected with politics, and belongs to a class, which must be executed forthwith.

* * *
“I suppose that all the interior sculpture will be done in marble, and that I shall not be offered a kind of sculpture which is only fit for saloons or for the dining-rooms of the wives of Paris bankers. Nothing that is futile can be either simple or noble ; nothing which is not lasting must be employed in this monument. It must have no sort of furniture, not even curtains.

“As for the plan which obtained the prize—[a prize given by the Institute]—it does not meet my views ; it is the first which I laid aside. It is true I made it a fundamental point, that the part of the Madeleine which exists at present should be preserved ; but my expression was elliptical : it was understood that as much as possible of the present building should be preserved, otherwise there would have been no need of a new programme ; the only thing to do would have been to carry out the original plan. My intention was not to have a church, but to have a temple. I did not wish that all the present building should be preserved, nor that it should all be destroyed. If the two propositions were incompatible,—that is, to have a temple, and yet to preserve a portion of the present Madeleine,—it was very clear that the definition of a temple ought, above all, to have been attended to : for instance, I meant a building such as is found in Athens, and such as is not found in Paris. There are a great many churches in Paris—there are churches in every village. I should certainly not have been offended if the architect had observed to me that there was a contradiction between the idea of having a temple, and that of preserving at the same time the foundations of a church. The first was the principal, the second was the accessory idea. M. Vignon has understood what I meant.
* * * As to the expense, I mean that I do not

require another Panthéon, which has already cost more than fifteen millions. I said three millions, but I will authorise an expenditure of five or six millions rather than interfere with the beauty of the monument."

After 1815 the Madeleine was devoted to religious purposes, and the result of Napoleon's natural objection to having a Temple built in the form of a Church has been, that the Parisians have now a Church in the form of a Temple. Victor Hugo calls it "the second volume of the Bourse;" and there can be no doubt that either the Madeleine is too much like the Bourse, or the Bourse too much like the Madeleine.

We have been much shocked at seeing some of our compatriots examine the interior of the Madeleine by the aid of opera-glasses. If neither decency nor respect for religion prevents them from misbehaving themselves in so flagrant a manner, one of the beadles in attendance will do so.

MARCHÉ DE LA MADELEINE.—A flower-market is held in the Place de la Madeleine. On fine mornings it is well attended, and is, moreover, worth visiting for its own sake.

THE BOULEVARDS.

Under the reign of Louis XIV. Paris ceased to be a fortified town. This monarch determined to form a road all round the capital, and began by forming the Boulevard which extends from the Rue St. Antoine (close to the Place de la Bastille) to the Rue St. Martin. The Porte St. Denis, which closed the entrance from St. Denis to Paris, was afterwards demolished, and the Boulevard continued from the Rue St. Martin to the Rue St. Honoré (the end of which forms an angle with the commencement of the Boulevard de la Madeleine). The Boulevards on the northern side of the Seine were

finished in 1704, and Louis XIV. then ordered that similar ones should be formed on the southern side. These were not completed until 1761. The continuation of the northern Boulevard from the Rue St. Antoine to the river is due to Napoleon.

The Boulevards of the south form the southern boundary of the city, and extend a distance of ten miles, from the Invalides to the Jardin des Plantes. It is possible to see almost everything of interest in Paris without being aware of the existence of the Boulevards of the south.

The Boulevards of the north, or Boulevards proper, form, on the other hand, the very essence of Paris. They extend a distance of three miles, from the Madeleine to the Bastille, and are divided into the Boulevard de la Madeleine, Boulevard des Capucines, Boulevard des Italiens, Boulevard Montmartre, Boulevard Poissonnière, Boulevard Bonne Nouvelle, Boulevard St. Denis, Boulevard St. Martin, Boulevard du Temple, Boulevard des Filles de Calvaire, Boulevard Beaumarchais, and Boulevard Bourdon.

The attractions of the Boulevards increase gradually from the Madeleine to the Boulevard des Italiens, where they reach their height. After the Boulevard Montmartre the great thoroughfare loses its fashionable character, and the Rue St. Antoine, where it terminates, is in the heart of the quarter inhabited by the working classes.

The BOULEVARD DE LA MADELEINE, which is one of the shortest, is principally remarkable for the beauty of many of its shops. As long, however, as we preserve our memory we shall not forget the beautiful Café-Jardin of the Madeleine, on the right-hand side. It is pleasant on a spring morning, and on a summer evening it is delightful.

The BOULEVARD DES CAPUCINES, by the side of which runs the Rue Basse du Rempart, from which it is sepa-

rated by a balustrade, possesses the same sort of attraction as the previous one. It was on this Boulevard, in February 1848, that the first shot was fired upon the soldiers, who replied with a volley which led to the insurrection and revolution. On the right-hand side the Rue de la Paix runs from the Boulevard to the Place Vendôme, in the centre of which stands the celebrated Column. When the Place Vendôme was inaugurated in 1699, an equestrian statue of Louis XIV. occupied the centre. It has been called, successively, Place des Conquêtes, Place Louis le Grand, and, during the Revolution, Place des Piques.

It received its present name under Napoleon, who erected the triumphal column in honour of the campaign of 1805. The column is built of stone, but is covered with the bronze of 1200 cannons, taken by the French from the enemy. The bronze plating is composed of 276 separate pieces, the joinings of which are imperceptible. Above the door is an inscription in Latin, of which the following is a translation: "With the bronze taken from the enemy the Emperor Napoleon raised this monument to the glory of the Grand Army, which in 1805, under his command, conquered Germany in three months." The statue of Napoleon by Chaudet, which was originally at the top, was taken down by the Bourbons in 1814, the very day that the Allies entered Paris. The bronze Napoleon was sent to a founder, in order to be melted down previously to being turned into the figure of Henry IV., which at present forms the glory of the Pont Neuf. In 1831, eight months after the Revolution which placed Louis Philippe on the throne, it was determined to remove the *fleur-de-lys* and white flag which the Bourbons had hoisted at the summit of the column, and to restore the statue of Napoleon to the position which it at present occupies. Chaudet, with the bad taste of the period, had represented Napoleon as a Roman emperor. The new statue

by M. Seurre presents him in the characteristic costume worn by himself. There is a winding staircase inside the column consisting of 176 steps, and up which determined sight-seers sometimes make a journey. The keeper of the column supplies the adventurer with a lantern, and expects a small gratuity. There are generally numerous wreaths of *immortelles* in and around the base of the column. On the 15th August, the fête-day of Napoleon, they are placed there in large quantities by the Government.

The BOULEVARD DES ITALIENS commences at the Rue de la Chaussée d'Antin, a wide thoroughfare on the left-hand side. It derives its name from the Théâtre des Italiens, which is situate in the Rue Marsollier at the end of the Rue Choiseul, on the left of the Boulevard; and in spite of its appellation is the most Parisian portion of Paris. The Café Bignon (late Café Foy) at the corner of the Chaussée d'Antin, the celebrated Tortoni's, the Café Riche, the Café de Paris, and the Maison Dorée (which forms the corner of the Rue Lafitte), are the boast of the left side of this Boulevard; while the Café Anglais, the Café du Grand Balcon, and the Café Cardinal (at the corner of the Rue Richelieu) compose the pride of the right. In the Rue Favart (on the right, next to the Rue Choiseul) is the *Opéra Comique*. On the other side, nearly opposite the Rue Favart, is the Rue Lafitte, at the end of which the Church of *Notre Dame de Lorette*, and behind it the heights of *Montmartre*, are seen. The street next to the Rue Lafitte is the Rue Lepelletier, which contains the *Théâtre de l'Académie Royale*, or *Grand Opéra*. Next to the Rue Lepelletier is the *Passage de l'Opéra*, which opens upon the Boulevard in two branches. At the corner of the second of those branches is the Café Leblond, which, with the Passage which forms its side, and that part of the Boulevard which is immediately before it, is generally crowded in the middle of the day by stock-jobbers, who establish

there a sort of *petite Bourse*. The Rue Richelieu, on the right, contains the National Library.

The BOULEVARD MONTMARTRE receives, as its first tributary, the Rue Vivienne (the next street on the right after the Rue Richelieu). The Rue Vivienne leads past the Bourse to the Palais Royal. Opposite the Rue Vivienne is a Salon de Lecture, where all the French papers, and a dozen English ones, are received. The Passage Jouffroy and the Rue Faubourg Montmartre (on the left) lead towards Montmartre; the Rue Montmartre, on the opposite side of the way, leads to the Church of St. Eustache, the Halles, and the Rue St. Honoré. At the further corner of the Boulevard and the Rue Faubourg Montmartre is Vachette's, which at present enjoys the reputation with the Parisians of being their best dining-place. Nearly opposite Vachette's is the *Théâtre des Variétés*. Opposite the Passage Jouffroy is the *Passage des Panoramas*, celebrated for the brilliancy of its shops.

On the BOULEVARD POISSONNIÈRE, the first object of attraction is the *Bazar de l'Industrie Française*, which opens both on to the Boulevard and to the Rue Montmartre. It consists of two stories. The ground-floor is filled principally with hardware manufactures; the first-floor contains clocks, ornaments in porcelain and *papier mâché*, perfumery, and other articles of luxury; the second-floor contains immense warehouses for furniture. Between the Rue Montmartre and the Rue St. Fiacre are several magnificent carpet-warehouses, one of which, the Hôtel Lagrange, suffered considerably on the 4th December, 1851, from the effects of a battery, which was stationed at the corner of the Rue Faubourg Montmartre. After the front of the house had been completely riddled, the soldiers entered and killed numerous inoffensive persons, some of whom were clerks belonging to the establishment. The walls were pierced completely through by several of the cannon-balls, but

all traces of the injuries have now been removed. Opposite the Rue St. Fiacre is the well-known *Maison du Pont-de-Fer*, or House of the Iron Bridge. It contains cafés, restaurants, a reading-room, a hairdresser's shop, and a bazaar, where things of every kind are to be obtained.

On the BOULEVARD BONNE NOUVELLE, to the left, will be observed the *Théâtre du Gymnase*, called, during the Restoration, the *Théâtre de Madame*, in honour of the Duchess of Berri. This theatre was the scene of the earlier successes of Scribe. The dealer in *galette*, at the corner, once enjoyed a great reputation, which appears, however, to be on the decrease. The Rue de Hauteville, on the same side as the theatre, leads to the Place de Lafayette, close to which is the station of the Northern Railway. The church which is seen at the end of the street is the *Eglise St. Vincent de Paul*, which is built in imitation of the early Christian churches, and the interior of which is decorated in the most sumptuous manner. The *Eglise St. Vincent de Paul* stands on the site of a portion of the Clos St. Lazare, which was a favourite resort of the benevolent and beneficent man whose name it bears. The part of the Boulevard which follows immediately after the Rue Mazagran (on the same side as the Rue Lafayette), contains several magnificent houses. One of these is remarkable for the variety of objects to which its different floors are appropriated. In the cellars is a market, where vegetables are sold. On the ground-floor is a bazaar. The first-floor is occupied by an enormous café or estaminet. Higher up is a reading-room, with long galleries, which are adorned with several excellent paintings, including a charge of cavalry by Eugène Delacroix. On the right is the Rue Bonne Nouvelle (one story higher than the Boulevard). At its extremity the steeple of the *Eglise Bonne Nouvelle*, which dates from 1628, can be perceived.

The BOULEVARD ST. DENIS commences at the Porte St. Denis, which was originally erected in 1672, in honour of Louis XIV. At the bases of the two pyramids on each side of the arch, and just above the pedestal, are two colossal statues, one of which represents Holland as a frightened woman seated on a lion, who holds beneath one of his paws seven arrows, which are intended to typify the seven united provinces. The other statue represents the Rhine holding a horn of plenty. The bas-relief, representing the passage of the Rhine, is worth looking at. This monument has been twice restored, in 1809 and in 1848. The Porte St. Denis has often formed the centre and chief support of a monster barricade. The largest and best-constructed barricade of 1851 (as far as we could judge) was that of the Porte St. Denis. The Rue St. Denis is one of the most populous and noisy thoroughfares in Paris. From this street, to the end of the Boulevard, nearly all the passers-by belong to the working classes; and that part of it which lies between the Porte St. Denis and the Port St. Martin is as full of active mechanics as the Boulevard des Italiens is of idle men of pleasure.

The BOULEVARD ST. MARTIN has also its Porte, erected in honour of Louis XIV. It is, however, decidedly inferior to the Porte St. Denis. One of the bas-reliefs on this monument represents Louis XIV. as Hercules, killing some sort of hydra. The costume of Louis XIV. has been entirely omitted. The theatre, which is seen immediately after the Port St. Martin, is the one which has assumed that name on account of its proximity to the Porte in question. The next theatre is the *Ambigu-Comique*, where, in spite of its name, the most heart-rending dramas are represented.

In the Rue St. Martin (208) is the Conservatoire des Arts et Métiers.

The BOULEVARD DU TEMPLE is remarkable, as con-

sisting almost entirely of theatres, concert-rooms, and cafés. Actors and actresses of more or less, and often of the least possible celebrity, are met at each step on this Boulevard. At night it is crowded with persons going in and out of the theatres, itinerant venders of refreshments and playbills, and dealers in *contremarques*, or checks. In order to appreciate this Boulevard, it is essential to visit it in the evening, after the performances at the theatres have commenced. From six to seven o'clock, and earlier, if any very attractive pieces are being played, the *queues* are formed at the different theatres, in order to avoid the crush which would otherwise take place, and of which we have all had some pleasant experience in London. Each theatre has a café attached to it, which generally bears its name. These cafés are thronged between the acts, not only by the play-goers, but also by many of the actors and actresses, whose services for the time being are not required. When the next act is about to begin, it is usual to ring a bell in the café attached to the theatre. As the acts have not been arranged to finish simultaneously at the Opéra National, the Gaieté, the Délassements, Comiques, the Folies Dramatiques, the Funambules, the Petit Lazary, the Cirque, &c. &c., it follows as a matter of course that it is always "between the acts" at some of these theatres, and that the cafés patronised by their *habitues* are in a state of tolerable agitation.

In the Rue du Temple, at a few yards' distance from the Boulevard, is the *Temple* itself, from which the street and boulevard derive their name. The Temple is at present a market for the sale of every description of second-hand clothes, and unites all the attractions of Holywell Street, Field Lane, and Rag Fair. The Temple was formerly the residence of the *Grand-prieur* of the Templars. In 1792, Louis XVI. was confined within its walls, and left it only to ascend the scaffold; and Sidney Smith was confined in the Temple after his capture in

1796. He escaped from his prison through the aid of a French engineer named Philippeaux, who is said to have afterwards assisted him in defending St. Jean d'Acre against Napoleon.

The BOULEVARD DES FILLES DE CALVAIRE is so called from the convent of the same name, which formerly existed there. It was once celebrated as a rendezvous for tumblers and conjurers of every description, and is even now distinguished as the head-quarters of Swiss giantesses, learned seals, and professors of the black art.

The BOULEVARD BEAUMARCHAIS was, for the most part, constructed only a few years since. Many houses, only half-finished, or of which little more than the scaffolding had been erected, were completely destroyed by the artillery in the desperate battle between the workmen and the soldiers which followed the insurrection of June 1848. The Boulevard Beaumarchais derives its name from the fact of the author of *Figaro* having lived in a house at the corner of the Place de la Bastille, which was unfortunately pulled down when some improvements in the line of street were being made.

Having traversed eleven of the twelve Boulevards, we arrive at the Boulevard Bourdon, which is a favourite promenade with the working-classes; and at Easter is the scene of a fair (*foire aux jambons*), at which hams of every description are sold.

PLACE DE LA BASTILLE.

This Place occupies the ground on which the château, fort, and state prison, once known as the Bastille, formerly stood. At the beginning of the French Revolution (14th July, 1789), it was taken by the people, when its governor was put to death. A decree of the *Assemblée*

Nationale ordered the destruction of the Bastille, which was looked upon as a symbol of despotism, and its materials were used to construct the Pont Louis XVI. and the prison of Ste. Pélagie.

Under the Empire it was proposed to erect here a fountain, in the shape of a colossal bronze elephant; and a plaster model of the quadruped in question, which was to have been fifteen mètres (sixteen yards) in height, for some time occupied the centre of the Place. After the Revolution of July it was decided that, in lieu of the elephant, a column should be erected in honour of those who had fallen in the struggle. On the 28th July, 1831, Louis Philippe, in person, laid the first stone of the monument known as the *Colonne de Juillet*, and on the 28th July, 1840, it was solemnly inaugurated.

The column stands on the centre of an arch, through which the Canal St. Martin passes. The gilt statue on the top is intended to represent the genius of Liberty, and is copied from a statue in the Renaissance Gallery of the Louvre. On the shaft are inscribed the names of 615 of the "victims of July," whose remains are buried beneath.

The Place de la Bastille was the great stronghold of the insurgents in June 1848. It was strongly fortified with monster barricades, and the workmen held out here for some time after the soldiers had carried the barricades in other parts of Paris. General Négrier and an immense number of officers were killed here, and the carnage on the side of the insurgents was terrible. All the houses on the Place were riddled with cannonballs; the front of the establishment called the *Belle Ferronnière*, at the corner of the Faubourg St. Antoine, was completely destroyed; and the first house in the Rue de la Roquette was reduced to ashes by the shells from the howitzers.

The Archbishop of Paris was mortally wounded here,

while endeavouring to prevail upon the insurgents to lay down their arms. It is commonly asserted that he was shot at from behind a barricade, but there is no sort of evidence that such was the case. Archbishop Affre had obtained from Cavaignac, the commander-in-chief, an order for a temporary cessation of the attack. The firing had entirely ceased, when the prelate advanced to the barricade ; but while he was addressing the workmen some insults were interchanged between the soldiers and the former, and several shots were fired on each side. One of these shots struck the Archbishop, but it was impossible to ascertain from what quarter it came, and there is no reason for supposing that any act of treachery was committed, either by one of the insurgents or by one of their opponents.

Under the Place de la Bastille runs the Canal St. Martin, which is seen north and south.

The *Rue de la Roquette*, the most northern of those streets which run from the Place de la Bastille in an easterly direction, leads to the Place de la Roquette, and thence to the Cemetery of the East, or of Père la Chaise.

The *Rue du Faubourg St. Antoine*, running to the south-east, leads to the Place and Barrière du Trône, in the direction of Vincennes. (*Vide* Chapter III. p. 199.)

The *Rue de Charenton*, the next turning to the Rue du Faubourg St. Antoine, leads to Charenton, at about five miles' distance from Paris.

The *Boulevard Bourdon*, which is counted as the last of the twelve northern Boulevards, runs by the side of the Canal St. Martin to the Seine.

The *Rue St. Antoine* leads to the Hôtel de Ville, whence the Rue de Rivoli continues in the same line to the Place de la Concorde.

The *Rue des Tournelles* passes close to the Place Royale, and then runs into the Boulevard Beaumarchais.

Only two of the six different lines above mentioned are worth following, unless the visitor be an indefatigable explorer: the two in question are the Rue de Faubourg St. Antoine, which leads to the Barrière du Trône (*vide* Chapter XV. p. 259), and the Rue de la Roquette, which leads to the

CEMETERY OF PÈRE LA CHAISE.

The cemetery derives its name from Père la Chaise, the superior of a society of Jesuits, to whom the ground formerly belonged.

This cemetery was formed in 1804, by order of Napoleon; and on the 21st of May, in the same year, the remains of Molière, Lafontaine, and Beaumarchais were deposited in it.

The cemetery of Père la Chaise, like those of Mont-Parnasse and Montmartre, is intended for the reception of all persons who die in a particular district; but it is also, *par excellence*, the fashionable burying-place of Paris; and, next to not dying at all, the greatest happiness that can fall to the lot of a Parisian "celebrity" is to be buried in the ground which holds the remains of

Héloïse and Abeilard, the lovers;

Molière, Lafontaine, Beaumarchais, and Balzac, the writers;

Talma, Mademoiselle Mars, and Potier, the actors;

Mehul, Greiz, Bellini, Herold, Boïeldieu, and Weber, the composers;

Laplace, Lavoisier, and Cuvier, the men of science;

Ney, Labédoyère, Foy, Suchet, and Gouvion St.-Cyr (Disraeli's friend), the warriors; and

Sir Sidney Smith, the English admiral.

It would be impossible for us to give any intelligible information as to the situation of the most celebrated monuments, which, however, abound in all parts of the cemetery.

CHAPTER III

FROM THE PLACE DE LA CONCORDE, THROUGH THE
TUILERIES, LOUVRE, AND PALAIS ROYAL, ALONG THE
RUE VIVIENNE TO THE BOURSE, AND THROUGH THE
PASSAGE DES PANORAMAS TO THE BOULEVARD.

GARDEN OF THE TUILERIES.

BEFORE the time of Louis XIV. the garden of the Tuileries was separated from the palace, which at present forms its eastern boundary, by a street called the Rue des Tuileries. The garden at that period contained a large aviary, a pond, a menagerie, an orangery, and a rabbit-warren, and was entirely surrounded by a wall, a moat, and a bastion. In 1665 Le Nôtre was entrusted with the remodelling of the grounds, and constructed the terraces which run along the sides, and through the extremities of which is obtained a magnificent view of the avenue of the Champs Elysées, terminating with the Arc du Triomphe and the heights of Chaillot.

The most interesting walks in this garden are the large walk in the centre, or Grande Allée, and the Allée des Orangers, which, in the summer, can be at once recognised by the orange-trees in boxes, with which one side of the walk is lined. The Allée des Orangers and the surrounding grounds are the most frequented parts of the garden, and in fine weather are remarkable for being densely populated with children and their attendant *bonnes*.

Close to the Allée des Orangers is a spot completely sheltered from the north by the terrace, and known as La petite Provence. Its southern aspect, its freedom from cold winds, and the luxuriance of the trees,

shrubs, and flowers which surround it, entitle it to its name, and secure for it the patronage of still younger children than those who form the *habitués* of the Allée des Orangers.

The chestnut-trees of the Tuileries gardens are remarkable, both for their great natural beauty and for the ingenuity with which the gardeners have cropped their sides, so as to give them the whisker-like appearance by which they are at present disfigured. It will be noticed in nearly all the public gardens of Paris and the environs that the trees are treated simply as materials for architecture, the green living branches being cut into the shape which best suits the horticultural building of which they are to form part. There are few trees, properly so called, in the gardens of the Luxembourg and Tuileries, but several beautiful avenues formed out of live wood.

The equestrian groups at the entrance to the garden are by Coysevox. One represents *Renown*, the other *Mercury*, and neither of them is good. The personifications of the Tiber, the Rhône and Saône, the Nile, the Rhine and Moselle, are by Van Clève, Coustou, Bourdic, and Van Clève respectively.

At the end of the Allée des Orangers is a *Hercules* in bronze, by Bozio. At the extremity of a path leading from this *allée* is Pradier's *Prometheus*.

Close to the terrace next the Seine are two bronze lions by Barye.

The private garden possesses copies in bronze of the following antiques :—

The Laocoon,

The Diana,

The Belvedere Apollo,

The Antinous, and

The Vénus de Médicis.

In front of the *château* at the entrance to the private garden are two bronzes from the antique. The

statue of white marble in front of the Pavillon de Flore is *Talma*, by David (d'Angers). In front of the Pavillon de Marsan is a copy of the *Flayer of Marsyas*.

Along the iron-railing the following statues are seen : *Flore et Zéphyr*, a *Hamadryad*, and a *Faun playing the Flute*, by Coysevox ; *Venus with the Dove*, the *Nymph with the Quiver*, and the *Hunter*, by Coustou.

The statues placed opposite the above belong to the period of the Restoration, and are not remarkable for their merit : Pradier's *Phidias* ; Foyatier's *Spartacus* ; the *Cato*, executed (in part) by Rudde ; and an admirable figure of *Philopœmen* by David (d'Angers), are the best of the collection.

PALACE OF THE TUILERIES.

The Palace of the Tuileries derives its name from a tile-yard, or *tuilerie*, which existed on the site of the present palace during the reign of Charles VI. (1476).

In 1518, Francis I. bought a house which had been built on the ground in question, and gave it to his mother, Louise of Savoy.

Louise of Savoy made a present of the house to Jean Tiercelin, the dauphin's *maître d'hôtel*. Afterwards it fell into the hands of Catherine de Médicis, who, in 1564, commenced the château as it at present stands. The pavilion in the centre, the two adjacent wings, and the little pavilions on each side, had been erected, when Catherine suddenly ordered the work to be stopped. She had been told by an astrologer to beware of St. Germain ; and as the château was in the parish of St. Germain l'Auxerrois, she determined to abandon her original intention of finishing it as a habitation for herself, and went to live at Soissons.

The two immense pavilions at each end of the building were erected by Henry IV. This king also com-

menced the long gallery which joins the Tuileries to the Louvre.

The death of Henry IV. interrupted the works, but they were continued and almost finished under Louis XIII., who established his residence there.

Louis XIV. perfected the arrangements in the interior, which had left much to be desired during the residence there of Louis XIII. Louis XIV. lived in the Tuileries until the palace of Versailles was finished, at which period all the court left Paris.

The Regent of Orleans inhabited the Tuileries during the minority of Louis XV., and the palace was afterwards inhabited by the officers of the royal household, until Louis XVI. was forced to return to Paris, and take up his abode in it.

On the 10th June, 1792, the people broke into the king's apartments. One of the insurgents is said to have put the cap of liberty on the monarch's head, and to have forced him to drink the health of the *sans-culottes*.

On the 10th of August following the palace was besieged; the Swiss guard who defended it were massacred, and the royal family were forced to fly for refuge to the Legislative Assembly.

In 1793 the Convention established itself in the Tuileries, and Napoleon lived there both as consul and as emperor.

Since this period the palace of the Tuileries has always been the state residence of the sovereign. Louis Philippe, after he had been proclaimed King of the French, left the Palais Royal, which he had previously inhabited, and established himself at the Tuileries, where he remained until he was driven out of it in 1848.

On the 25th February, 1848, a decree of the Provisional Government enacted that the Palace of the Tuileries should be turned into an asylum for infirm

civilians, but the enactment was never put in force. During the insurrection of June, 1848, this palace was used as a hospital for the wounded. At present it is the state residence of the Emperor.

The architecture of the oldest portion of the Tuileries is in the style of the tenth century. Other portions are in the style of the Henry IV. period, and are said to be the best specimens of the architecture of his reign.

The pavilions at each end of the building are remarkable for the height and openness of the windows. The one on the side near the Seine is called the *Pavillon de Flore*; the other is the *Pavillon Marsan*.

Bearers of passports are permitted to view the

INTERIOR OF THE PALACE.

The entrance in the Pavillon de Flore leads to the private apartments, which were originally destined for the kings of France, and which were built long before the extinction of that species. They are situate on the ground-floor of the left wing, and were once occupied by Marie Antoinette. The ante-chamber and the *salle des aides-de-camp* lead to the grand cabinet, where Louis Philippe used to grant private audiences. In that room he signed his abdication. The study (*cabinet d'étude*), which succeeds to this, is furnished simply. The dressing-room (*cabinet de toilette*) has very beautiful hangings, and contains a picture of the Three Graces, by Blondel.

The staircase of the Pavillon de Flore leads to the principal apartments. Those which are visited first are opposite the garden, and follow one after the other in the following order:—

The *Salle de Mars*, which was Charles the Tenth's guard-room.

A room of no particular interest.

The *Council Chamber*, which is hung with red silk;

and which contains pictures by Isabey and other artists of less eminence.

The *Salon bleu*, in which Napoleon held his receptions.

The *Private Library*, where Napoleon used to write, and where Charles X. signed the celebrated ordinances of July which led to the Revolution, by which he was driven from the throne.

The room for the ladies-in-waiting.

The Bath-room.

The *Salle de Billard*, which used formerly to be occupied by the officers on duty at the palace. A door opens from this room on to the terrace, which leads to the Pavilion of the Clock (*Pavillon de l'Horloge*). Behind the apartments looking over the court-yard of the palace is the *Galerie de Diane*, which is nearly two hundred feet in length, and upwards of thirty in breadth. The ceiling and panels are richly decorated with paintings of the Italian school.

The *Salon de Louis XVI.* comes next. It is remarkable for its splendid gilding, and for two pictures, one of which represents *Louis XIV. introducing his grandson Philip to the Grandees of Spain*. Louis XIV. is seen here in his seventieth year, and the likeness is said to be excellent. The other picture, which is by Mignard, represents Anne of Austria accompanied by Louis XIV. and the Duke of Orleans, both children.

The next room is the *Salle du Trône*, which was formerly very splendid.

The *Salon d'Apollon* and the *Salon d'Attente* lead towards the gallery of the centre. In the former of those two is Mignard's celebrated *Apollo and the Muses*.

The Pavilion of the Clock forms a vast room, called the *Salle des Maréchaux*, the walls of which are adorned with portraits of the marshals and admirals of France.

A door communicates from the *Salle des Maréchaux* to an elegant little apartment, which leads to a corridor

surrounding the grand staircase (*Escalier d'Honneur*). The balustrades of this staircase, which are made of bronze and polished steel, are very beautiful.

The *Galerie Louis-Philippe*, called now the *Galerie neuve*, is used as a ball-room; it is about 440 yards in length, and 120 in breadth. On one side are windows, on the other immense looking-glasses. In the middle of this room is the statue of PEACE, presented to Napoleon by the town of Paris after the Treaty of Amiens.

Next to this gallery comes the grand ante-chamber (*Antichambre d'Honneur*), the ceiling of which is remarkable on account of its workmanship and antiquity. It was brought to Paris from Valenciennes, where it once adorned the bed-room of Queen Blanche. The ante-chamber leads to the chapel.

Next the chapel is the theatre. The theatre is composed of a pit, or *parterre*, two rows of boxes, and a gallery close to the ceiling. It can accommodate six hundred spectators.

All the apartments looking over the court-yard run one into another in a line, so that the view from either end of the *suite* is very striking.

PLACE DU CARROUSEL.

The PLACE DU CARROUSEL is situate on the east of the Tuileries, and at present fills the entire space between that palace and the Louvre. In the year 1600 a garden was formed on the ground now occupied by the Place, but it was destroyed in 1655, and in 1672 Louis XIV. chose its site as the theatre of a series of races and ballets, at which the Court appeared in great magnificence. This fête, which is said to have cost twelve hundred thousand livres, was called the Carrousel, whence the Place has derived its name.

The Place du Carrousel lost much in extent during

the reigns succeeding that of Louis XIV. from rows of houses being constructed in various parts of it. Forty-six of those houses were seriously damaged by the explosion of the infernal machine which was directed against Napoleon, as he was going to the opera, on the 24th Nov. 1800. The injured houses were afterwards pulled down, and the gallery commenced which connects the Louvre with the Tuileries on the north.

The triumphal arch in front of the Tuileries was commenced in 1806, and was, of course, erected in honour of the French army. Each of the sixteen columns (formed of the red marble of Languedoc) is surmounted by the statue of a French soldier. The summit of the arch was formerly adorned by a chariot, and the four horses in bronze which were taken from Venice: these horses were restored in 1815, and in 1836 were replaced by four other horses of French origin. The bas-reliefs represent the capitulation of Ulm, the battle of Austerlitz, the entry of the French into Vienna, the return of the King of Bavaria to Munich, &c.

THE LOUVRE.

The LOUVRE stands on the east of the Place du Carrousel, and faces the Tuileries, with which it is connected by the two galleries which form the north and south sides of the square.

The fortress of the Louvre, or *Lupara*, was built by Philip Augustus, in or before the year 1204. The origin of its name is uncertain. It is usual to assert that it is derived from *Louveterie*, and that it was once called *Louveterie* in consequence of its being a rendezvous for the kings of France when they were intent upon hunting wolves. Dulaure declines to say anything about the derivation of the name, in order that he may not add to the number of false suppositions

which have already appeared, but reminds the reader that, in the thirteenth century, letters written by the kings who resided in the Louvre, are dated "*Apud Luparam prope Parisios.*"

The fortress or tower of the Louvre had fallen into such disrepair during the reign of Francis I., that when that monarch was visited in 1539 by the Emperor Charles V., it was found necessary to rebuild portions of it. Francis I., after the emperor's departure, determined to reconstruct nearly the whole of the edifice; and in 1541, the wing which extends from the clock-tower (*Pavillon de l'Horloge*) to the museum of pictures (*Musée*) on the west was commenced upon the plans of Pierre Lescot.

During the reign of Henry II. Pierre Lescot finished the left wing, and constructed a portion of the one which looks to the south. After the death of Henry II., Lescot's original plan appears to have been abandoned.

Catherine de Médicis erected the building which stands out towards the Seine from the east end of the southern gallery, and which overlooks the garden subsequently known as the "Garden of the Infanta." Henry III. also made some additions to the southern gallery.

When Henry IV. came to the throne he hastened at once to join the Louvre to the Tuileries, by means of the long gallery which at present connects them. At that period the palace of the Tuileries was beyond the city walls, which extended westward no farther than to the middle of the Place du Carrousel. Henry III. had experienced the greatest difficulty in effecting his flight from Paris; and his successor resolved to join the Louvre to the Tuileries, so that he might at any time, without being perceived, pass from the former to the latter, or, in other words, escape from his residence to the exterior of the city. Before the death of

Henry IV. the gallery running parallel to the Seine was completed, and an additional story was added to the building erected by Catherine de Médicis, which presented then nearly the same appearance as at present.

When Richelieu assumed office he determined to complete the Louvre, and commenced by demolishing all the buildings which had been added to the original work of Pierre Lescot, with the exception of the southern gallery. Richelieu directed Lemercier, the architect, to build a palace four times the size of the one which had been contemplated by Lescot; and Lemercier did this without departing much from the original design.

Lescot is supposed to have planned a square, of which one of the sides was to be the wing which extends from the Pavillon de l'Horloge to the Musée. Lemercier resolved to continue the wing northward to twice its original length; to construct a façade on the north, perpendicular to the continuation of Lescot's wing, and parallel to the southern gallery; and to complete the square by the side which looks towards the Church of St. Germain l'Auxerrois on the east.

Lemercier began by erecting the Pavillon de l'Horloge for the centre of the façade, looking towards the Place du Carrousel. The first stone was laid by Louis XIII. on the 20th of June, 1624; and when the king died, in 1643, the western wing was entirely finished. Considerable progress had also been made with the façade on the north.

Under Louis XIV., in 1667, the celebrated colonnade on the east side was commenced, after the designs of Claude Perrault, a physician. Louis XIV. having become tired of the Louvre, the works were proceeded with but slowly. After his death, the Louvre was abandoned until 1755, when some additions to the

building, rendered necessary by the height to which Perrault had carried the colonnade, were made.

A fresh attempt to finish the Louvre was made in 1803 ; and the work which had been commenced by Pierre Lescot in 1541 assumed something like an air of completeness in 1812.

The gallery which runs by the side of the Rue Rivoli, parallel to the one which looks upon the Seine, was commenced by Napoleon when first consul.

Very little was done to the Louvre under Louis Philippe, but in 1848 the Constituent Assembly voted the necessary funds for a final finishing of this interminable palace. At present, the court-yard of the Louvre appears to be considered perfect ; but some fresh change in the arrangement of the ground will probably take place. During the last few years the court-yard has been turned into a garden, then paved all over, afterwards re-transformed into another species of garden, and at last made into something which is between the two aforesaid species of gardens and a paved court-yard. There has, moreover, existed much uncertainty as to what object shall occupy permanently the post of honour in the centre of the court-yard : let us hope that the representation of a grave, which at present holds that position, will in time give place to some less solemn and more appropriate decoration. It is fair to add, that this representation of a grave is said by many persons to bear a strong resemblance to a bed of spinach : but however this may be, a stone basin filled with grass is in itself ugly, and particularly out of place in the centre of the magnificent quadrangle of the Louvre.

The site of the present basin of grass was occupied during the latter portion of Louis Philippe's reign by an equestrian statue of the Duke of Orleans. This was removed *very* soon after the Revolution of February ; and since then fountains and other uningenious devices have been placed there, without any satisfactory result.

The most celebrated portion of the Louvre is the Colonnade, which looks towards the east. This colonnade, however beautiful, is out of character with the rest of the building; and on entering the court-yard of the Louvre through the eastern portico we are struck by the discordant effect produced by the Grecian character of the exterior architecture, and the Renaissance style of the interior. There is an attempt at grandeur in the colonnade, while in the façades which look upon the court-yard fancifulness is the principal characteristic. Claude Perrault, in his designs for the colonnade, not only lost sight of the general character of the building, but even omitted to calculate its height. When the colonnade was finished, it was found necessary to add an additional story to the Louvre itself, in order that the palace might be at least as high as the row of columns which had been constructed to stand before it.

A person standing in the Place du Carrousel, immediately before the Louvre, and with his back to the Tuileries, has the Pavillon de l'Horloge and the western wing in front, and the entrance to the Musée, or museum of pictures, on his right. The portion which extends from the entrance as far as the Musée is the architecture of Pierre Lescot himself, and the remainder was built upon its model.

After entering the court-yard of the Louvre, cross it, and go out through the opposite archway to see the Colonnade.

The entrance on the left is from the Rue de Rivoli; the entrance on the right, from the banks of the Seine. The building seen across the bridge (*Pont des Arts*), in a direct line with the entrance on the right, is the Institute of France. The sculpture on the façades of the interior of the Louvre is due to Pierre Lescot, Paul Ponce, and Jean Goujon. Pierre Lescot himself executed the sculpture on the upper story of the interior

of the wing, which we have already mentioned as his production. He was assisted by Paul Ponce, who undertook the allegorical figures. The delicate work of the lower stories is by Jean Goujon, who is said to have been killed while pursuing his labours at the Louvre during the massacre of St. Bartholomew's day.

After issuing from the Louvre by the northern gate, and descending what was formerly the Rue Coq St. Honoré, we reach the Rue St. Honoré, and after proceeding along it a short distance to the left, come to the

PALAIS ROYAL.

The interior of the Palais Royal is not worth visiting. The pictures which belonged to the Duke of Orleans, and which once formed the great attraction of the palace, are to be seen there no longer. Not only is the interior of the palace not worth visiting, but it is generally impossible to obtain permission to visit, in consequence of its being the residence of Jerome Bonaparte, the brother of Napoleon (*i. e.* the Great Napoleon).

The Palais Royal was formerly the Hôtel Rambouillet, but Richelieu having purchased this hôtel in 1624, constructed upon its foundation the Palais Cardinal, which was completed in 1636.

Richelieu left the Palais Cardinal to Louis XIII., and when Anne of Austria took possession of it, she changed the name of the building to that of Palais Royal.

Louis XIV. gave the Palais Royal to his brother.

The Regent of Orleans having inherited it, made it the scene of some of his most remarkable debaucheries. "At the suppers of the Regent," says St. Simon, "were present the most extraordinary company; his mistresses, sometimes girls from the Opera, often the Duchess of Berry (his daughter), some ladies of moderate virtue, and some men without reputation, but

brilliant from their wit and their talents for debauchery. The cheer was exquisite, and the conversation consisted of anecdotes about affairs of *galanterie*, past and present, disputes, and scandal about no matter whom. The guests drank a great deal, and of the best possible wine; they became excited, and talked improprieties and impieties to the greatest possible extent, and when they had all made a great deal of noise, and had become very drunk, they went to bed."

On the 12th July, 1789, the signal for the insurrection which led to the taking of the Bastille was given before the Palais Royal by Camille Desmoulins. The creditors of the Duke of Orleans had already offered the Palais Royal for sale, and the greater part of the palace was soon afterwards turned into restaurants, gambling-houses, and places of a still more disreputable description.

At the Restoration the Orleans family succeeded in buying back all those portions of the palace which had legally passed away from them, and the Palais Royal again became their property.

From 1850 to 1852 the annual exhibition of the works of living artists took place at the Palais Royal, but at present it is merely the residence of the Emperor's old uncle.

The restaurants and cafés of the Palais have already been described with the most conscientious care.

The Rue Vivienne joins the Palais Royal at its northern extremity.

About halfway down the Rue Vivienne is the *Bourse*. We have already said that the Madeleine resembles the Bourse. Need we add that the Bourse resembles the Madeleine? The scene at the Bourse, on the settling-day at the end of the month, is animated, and indeed attended with considerable clamour.

Continuing toward the Rue Vivienne, in the direction of the Boulevard, we find, on the right, the entrance to

the Passage des Panoramas, which contains numerous very beautiful shops. Several of these shops extend from the Passage on one side to the Rue Vivienne on the other, and thus present two different scenes of attraction.

The Passage des Panoramas leads on to the Boulevard Montmartre.

Those who are amateurs in the matter of passages will, if they cross the Boulevard, find themselves at the entrance to the Passage Jouffroy, which flows for some distance, and at last empties itself into the Rue du Faubourg Montmartre.

CHAPTER IV.

FROM THE PLACE DE LA CONCORDE, THROUGH THE
CHAMPS ÉLYSÉES AND THE ARC DU TRIOMPHE, TO
THE BOIS DE BOULOGNE.

THE Champs Elysées were, in the first instance, formed by Marie de Médicis (1670), who planted the three avenues; but in spite of improvements effected in them by the Duke d'Antin in 1713, and the Marquis de Marigny in 1770, it is only within the last half century that they have become an eligible promenade, excepting during the finest weather. Even as recently as 1830, the Champs Elysées were almost impassable on wet days, while at night it was dangerous to walk along them. At present the roads have been made excellent; and rows of houses, some of them of great beauty, have been erected in various parts. At night the avenues are well lighted; and in their immediate vicinity theatres, cafés, and balls, have been established. Proprietors of learned dogs, nursery-maids and children,

goat-chaises, companies of strolling actors, fashionable loungers, and mountebanks of every description, are seen together in this rendezvous of all classes, which unites the peculiarities of the Boulevard des Italiens with those of the garden of the Tuileries, and of half-a-dozen village fairs. The Café Concerts which take place here, *al fresco*, are the only ones of the kind in Paris. As a matter of course, these concerts do not take place in the winter; and it need hardly be added that the fashionable loungers and the mountebanks generally take flight almost as soon as the little children at the first approach of cold. A densely-populated grove in summer, this promenade becomes a desert in winter. Its first sign of animation is given in Passion-week, during three days of which (Tuesday, Wednesday, and Thursday,) the pretended exhibition of summer fashions takes place, which has made the name of Longchamps illustrious among tailors. The promenade of Longchamps had its origin in a crowd of amateurs who were attracted to the Champs Elysées during Passion-week to hear the singing, for which the service at a convent established there had acquired much reputation. Since the tailors have taken to exhibiting their costumes upon their own backs, and to advertising themselves by means of the eccentricity of their vehicles, and since ladies have disappeared from the promenade for fear of being confounded with other ladies, who make themselves equally conspicuous with the tailors, the once fashionable Longchamps has become, for the most part, an amusing and occasionally brilliant parade of stupidity.

At the entrance of the Champs Elysées are two groups in white marble, each representing a spirited horse held back by a man. These horses are known as the *Chevaux de Marly*, and are so called from having once belonged to the château of that name. Among the cafés and restaurants established on each side of

the avenue we must call attention to the *Restaurant Ledoyen*, which was one of the first established, and which is situate on the left of the grand avenue, close by two fountains of elegant construction. This restaurant, amongst other claims to celebrity, has the reputation of being the inevitable breakfast-place of duellists, who, after exchanging shots in the Bois de Boulogne, find their appetites sharpened by the morning air, and return to Ledoyen's to enjoy the meal of reconciliation. A little further on to the right is seen the Palace of the Elysée, where Louis Napoleon resided during his presidency; and beyond it is the Circus, where equestrian performances take place during the summer. On the left is the *Carré Marigny*, the site of the *Palace of Industry* for the universal exposition of 1855. The *Hôtel des Invalides*, which will be at once recognised from its magnificent dome, is seen on the other side of the Seine. The circular building behind the *Palais de l'Industrie*, is devoted to the *Panorama National*.

The second part of the Champs Elysées commences at the round space to which the grand avenue leads, and in the middle of which is a magnificent fountain. From this point, known as the *Rond Point*, three roads branch off. The one on the right leads to the Rue du Faubourg St. Honoré; the first on the left leads to the *Cours la Reine*, a promenade by the side of the Seine, which during the time of Louis XV. was a fashionable rendezvous, but which has long since ceased to be so: the second turning on the left is the *Allée des Veuves*, and was so called towards the end of the eighteenth century, from the number of women in mourning who made a habit of walking there. The *Allée des Veuves* also leads to the *Cours la Reine*, which must be visited for the sake of the house of Francis I. This building is a remarkable specimen of the Renaissance style of architecture. It is situate near that part of the *Cours la Reine* to which

the first avenue on the left (from the Rond Point) leads. Accordingly the visitor will do well to descend this avenue, examine the house of Francis I., and proceed along the terrace as far as the end of the Allée des Veuves, through which he can return to the Rond Point, and continue his course towards the *Arc du Triomphe* and *Bois de Boulogne*.

The house of Francis I. existed formerly at Moret, in the forest of Fontainebleau, but the portion which at present forms the façade of the house in the first instance decorated the interior of a court-yard. In 1826 the Government sold the house to an amateur, who had the materials removed to Paris, and commissioned an architect, M. Bret, to reconstruct it. It has two stories. The medallions on the frieze at the top of the lower story represent Marguerite, Anne of Brittany, Diana of Poitiers, and the kings Louis XII., Henry II., and Francis II. The upper story is ornamented with bas-reliefs, which represent allegorical figures bearing the arms of France, and surrounded by garlands of fruit and flowers. The sculpture of this edifice is attributed to Jean Goujon.

In returning through the Allée des Veuves to the Rond Point, the *Bal Mabille* is seen on the left.

From the Rond Point to the Arc du Triomphe, the Champs Elysées consist only of the principal avenue and the two avenues on either side. On the left, the building in the composition of which glass forms so important an element, is the *Jarass d'Hiver*. A little further on, on the same side, is the *Château des Fleurs*, where balls take place alternately with those of Mabille.

The next object of interest, and the most important of all, is the *Arc du Triomphe de l'Etoile*. From the ground on which this arch stands, all the Champs Elysées, the Place de la Concorde, and the Tuileries, can be seen, on one side; on the other appears the long avenue which leads to Neuilly; the Hippodrome being

immediately to the left, and the entrance to the Bois de Boulogne on the same side, between the Hippodrome and the long avenue.

The *Bois de Boulogne* is a wood, and is about as much like a real wood as fields within half-an-hour's walk of the centre of a large metropolis would be like genuine fields. This does not, by any means, prevent it from being a most agreeable place; and, accordingly, its avenues, roads, and footpaths, are always thronged by the Parisians, if the weather be at all propitious. The Bois is, above all, a fashionable rendezvous; but at the same time every description of hired vehicle, and all sorts of hacks, equine and asinine, are seen there. Lovers and duellists are considered the especial patrons of the wood, and during the season shots and vows of eternal constancy are exchanged daily in its solitudes. The former are seldom attended with fatal results.

There are several good restaurants in the Bois de Boulogne. It is full of delightful walks, and most persons who have visited it must have regretted to hear that it was intended to turn it into a sort of public garden, light it with gas, and pave it with asphalt. This intention has now been abandoned—if, indeed, it was ever entertained. The *Château de la Muette*, belonging to Erard, and the *Château de la Bagatelle*, the property of the Marquis of Hertford, are usually mentioned among the attractions of the place. The Bois de Boulogne is bounded by Neuilly, Boulogne, Auteuil, and Passy. Near Passy is the ball of Ranelagh.

The ARC DU TRIOMPHE DE L'ÉTOILE was commenced in 1806. Two architects, MM. Chalgrin and Raymond, who had been commissioned by Napoleon to unite in forming the design, of course quarrelled as to which should direct the other, and the result was, that M. Raymond resigned and the construction was left to M. Chalgrin alone. In 1811 M. Chalgrin died, and the edifice was continued by his former inspector, M. Goust, until

1814, when the Restoration took place, and the works were stopped. In 1825, the Government determined to complete the arch, and to divert it somewhat extensively from its original object. M. Huyot was employed to superintend the building, and as soon as the arch was raised it was dedicated to the *Army of Spain and the Duke of Angoulême*; so that the heroism was invented a long time after the foundations had been laid of the arch by which this heroism was to be perpetuated. The arch was finished, or, rather, brought to the point at which it has for some time remained, by M. Blouet. M. Huyot had proposed, that on the summit of the arch a number of figures, representing the principal towns of France, should be placed, but his proposition was not adopted; and many others, which have since been made for the same object, have met with equal insuccess. M. Rudde suggested a colossal figure of France standing on a globe, with the torch of Civilisation in one hand and the sword of Victory in the other. At the four corners, the four great powers of Europe,—Russia, Austria, Prussia, and *England*, were to have been represented kneeling. This facetious proposition has not been adopted. M. Barye's design of a gigantic eagle soaring above the arch, is the one which, in all probability, will ultimately be adopted. Up to the present time, the cost of the arch has been upwards of nine millions of francs (360,000*l.*).

The groups of sculpture on the four pedestals which support the arch are by MM. Rude, Cortot, and Etex.

M. Rude's group, representing the *Departure of the Army of 1792*, is the glory of the northern pedestal, looking towards the Champs Elysées, and is considered that sculptor's masterpiece. At the top of the group a personification of War, with outstretched wings, is raising the cry of alarm, and pointing with his sword to the enemy. In the centre, a soldier is waving his helmet, to collect his companions around him; and a young man, whose body trembles with enthusiasm, is

seen pressing against him. In front of the group, one warrior is trying his bow, another is sounding his trumpet, and a third is holding back a furious charger. At the back, a soldier, who has already thrown aside his cloak, is drawing his sword, and an old man is haranguing him to increase his ardour.

The other pedestal, on the side towards the Champs Elysées, rejoices in the the *Triumph* of 1810, by M. Corot, who has treated his subject in the worst style of classical conventionalism. Napoleon, wearing a chlamys, is being crowned with laurels by Victory, while Renown proclaims his triumphs, and History engraves them on her tablets.

Both the groups on the pedestals which face the avenue of Neuilly are by Etex. *Resistance*, on the northern pedestal, represents the defence of native soil against the invader. The colossal figure which appears to preside over the group is the Genius of the Future. In the second group (as in the first) the conception is certainly inferior to the execution, or, rather, the execution alone possesses merit. The southern pedestal gives us a representation or typification of *Peace*. A soldier is sheathing his sword; a woman is seated by his side, with a child in her lap, while a young man is seen reading a book. Further on a peasant is preparing a plough, while a soldier-labourer (*soldat-laboureur*—a most popular character after the disbanding of the Imperial army) is taming a bull.

Of the bas-reliefs, the one on the east by M. Lemaire represents the funeral of Marceau. On the same side, M. Seurre has given a representation of a scene from the battle of Aboukir; the pacha, Romili Mustapha, being taken prisoner by Murat. The bas-relief to the right, on the western side, by M. Feuchères, represents the *Passage of the Bridge of Arcola*. Muiron, Napoleon's aide-de-camp, is falling beneath the enemy's fire, just as he has thrown himself before his general to protect

him with his own body. The subject of the other bas-relief on the western side (by Chaponnière) is the *Taking of Alexandria*. Kléber is placing one of his hands on his forehead, where he has just received a wound, while with the other he directs his soldiers towards the enemy.

On the side which looks towards the south, a bas-relief by M. Gechter represents the *Battle of Austerlitz*. Napoleon is seen stopping the Imperial Guard; the French infantry are charging the Russians; and a General, with a musket in his hand, is rushing towards the enemy at the head of his soldiers. The Prussians are seen on the ice, which opens beneath the fire of a battery, and engulfs them. The bas-relief on the opposite side (by M. Marochetti) represents the *Battle of Jemappes*. Dumouriez is seen at the head of his army. General Thévenot is making an assault upon the enemy's right wing; Drouet is wounded; and the Duke of Chartres (Louis Philippe) is charging the Prussian batteries. The volunteers of Paris are hurrying to the assistance of the infantry, and driving back a body of cavalry.

The principal frieze (in which the figures are not less than six feet high) represents on the eastern, northern, and southern sides, the *Departure of the French Army*; on the western side, the *Return* is celebrated. In the first part the representatives of the people are seen around the altar of the country, distributing flags to the generals of the Republic; to the right and left the troops are seen about to march. In the second part, France is distributing crowns to her generals, whose soldiers return bearing in triumph the spoils of the enemy, and amongst other things *their works of art*. The historical accuracy of the latter detail cannot be questioned, but it may be doubted whether its omission would not have been a proof of the good taste of the French sculptor.

The frieze around the top is ornamented with shields, on which the names of the principal victories gained by the French are recorded.

The figures of *Renown* on the tympan of the principal arch are by Pradier.

Underneath the side-arches are inscribed the names of the generals who have distinguished themselves in the battles of the Republic and the Empire. During the reign of Louis Philippe three hundred and eighty-four names were inscribed there ; and when Louis Napoleon was elected President of the Republic, in 1850, the names of Louis Bonaparte, his father, and Jerome Bonaparte, his uncle, were added.

Of the figures in bas-relief by the side of this list of names, the first represents the victories of the East. A personification of *Victory* is inscribing on her tablets the battles gained from the Prussians, Austrians, and Russians. By her side are two young warriors, bearing trophies and branches of laurel. The next figure of *Victory* is disputing with a Guardian Genius, who is placing a standard in the ground. This placing of the standard in the ground may mean as much as a shake of Lord Burleigh's head ; in the present instance it is supposed to indicate that the Guardian Genius is recommending *Victory* not to endeavour to extend the territory of France too far — a piece of advice which *Victory*, of course, treats with all the contempt which it does not deserve. Another Genius at the same time places a wreath on the head of *Victory*. The third *Victory* is inscribing on her tablets the names of the battles gained in the wars of the South, while several allegorical figures are preparing trophies, and one (the personification of *Sculpture*) executing the bust of Napoleon. The fourth *Victory* is celebrating the success of the war in the West (*i.e.* in the western provinces of France) against the Royalists. Among a quantity of flowers and fruit, a broken sceptre and

diadem are seen. In the interior of the Arc de l'Etoile are several rooms, and a staircase which leads to the top. From the summit of the arch a magnificent view of Paris is obtained. A fee of about ten sous is expected by the *concierge*.

The Arc de l'Etoile is the most gigantic monument of the kind ever constructed, and if not the most beautiful, certainly the most conspicuous object in the capital. The ground on which it stands is far from being the highest in the metropolis, but, owing to the great elevation to which the arch has been carried, there are few parts of Paris from which it cannot be seen—unless, of course, the view be interrupted by houses or other buildings.

CHAPTER V.

FROM THE PLACE DE LA CONCORDE, ALONG THE
RUE DE RIVOLI, TO THE PLACE DE LA BASTILLE
AND THE BARRIÈRE DU TRÔNE.

THE *Rue de Rivoli* commences at the north-east corner of the Place de la Concorde, and runs eastward to the Hôtel de Ville, where the Rue St. Antoine begins, and continues in the same direction to the Place de la Bastille. The Place de la Concorde and the Place de la Bastille are also connected by the Rue Royale and the line of Boulevards, which describe an arc, of which the Rue de Rivoli and the Rue St. Antoine form the base.

The Rue de Rivoli runs by the side of the Tuileries gardens, the palace of the Tuileries, and the Louvre. On its left, at the north of the Place du Louvre, where the Rue de Rivoli and Rue St. Honoré join, is the

Palais Royal. The Rue St. Denis, Rue St. Martin, and Rue du Temple, traverse the Rue de Rivoli in succession, and connect it with the Boulevards which respectively bear their names. The three streets in question are inhabited almost exclusively by the working population and the more inveterate portion of the Parisian shopkeepers. At the time of any popular or unpopular commotion, it is usual to intersect them with barricades at every possible point.

The *Rue St. Denis* contains (No. 184) the Church of St. Leu et St. Gilles, which was built at the end of the thirteenth century, restored in 1611, and again in 1770.

Between the Rue St. Denis and the Rue St. Martin is the Tower of St. Jacques de la Boucherie, which is all that remains of the ancient parish church of that name. The date of its erection is uncertain, but it is known to have existed in the twelfth century. Considerable additions were made to this church in the fourteenth and fifteenth centuries, and it was not completed until the reign of Francis I. The porch, which looks towards the Rue des Ecrivains, was built by Nicholas Flamel, who was buried in the vaults of the church in 1417. St. Jacques de la Boucherie was one of the churches of refuge, and in 1405 a special chamber was constructed within it for those who came there to claim its protection. During the Reign of Terror the church was destroyed, the tower alone being respected.

The *Rue St. Martin* contains (between the Nos. 2 and 4) the church of St. Merri, which was built in 1200 on the foundations of an ancient oratory, near which St. Merri lived and died. Under Francis I. a portion of the church was rebuilt, but it was not completed till 1612. This church is well worth visiting, on account of its architecture and its paintings. The cloister of St. Merri was the scene of the most sanguinary massacre of republicans by which the reign of Louis Philippe was distinguished.

Also in the Rue St. Martin (202) is the Church of St. Nicolas des Champs, which was founded by King Robert in 957. It was made the parochial church at the end of the twelfth century, but was enlarged during the fifteenth and sixteenth. In its vaults are buried Guillaume Budé, the physician of Francis I., Gassendi, and Mademoiselle de Scudéry. The porch and the altarpiece are the most remarkable points about this church. The Rue St. Martin also contains the *Conservatoire des Arts et Métiers* (No. 208).

The *Rue du Temple* contains (No. 10) the Church of St. Elizabeth, which was built in 1628 and reconstructed about twenty-five years since. It contains a few tolerably good pictures, but is not a remarkable specimen of architecture. Towards the end of the Rue du Temple, close to the Boulevard, is the Temple itself. (*See Chapter II. p. 168.*)

Opposite the commencement of the Rue du Temple is the Hôtel de Ville.

The *Hôtel de Ville* stands in the middle of the Place de Grève. It is built on the foundation of the Maison de Grève, which had been the residence of Charles V., and which was purchased in 1357 by the municipality of Paris. It is said to date from 1533, although it was not finished until 1605, during the reign of Henry IV. The sculpture on the porticos and that of the courtyard and of the principal staircase are attributed to Jean Goujon. It was considerably enlarged in 1801, and in 1836 was increased to the dimensions which it possesses at the present time.

The Hôtel de Ville is the residence of the Préfect of the Seine, and contains all the bureaux belonging to the préfecture.

The Hôtel de Ville was formerly concealed, to the north, by a mass of old houses, which have lately been destroyed, so that the beauties of its architecture may now be admired from each of its four sides.

The immense barracks in the immediate vicinity of the Hôtel de Ville is the *Caserne Napoléon*. It has been only lately erected, and its position has been well-chosen if the object of the Emperor has been to place it as near as possible to the most republican quarter of Paris.

The *Rue St. Antoine* runs from the Hôtel de Ville to the Place de la Bastille. It contains no monuments of very great interest, and is only remarkable for the antiquity of many of the houses, and for the contrast presented by this part of Paris (which is densely populated with the class *ouvrière*) to the fashionable quarter at the other extremity of the Rue Rivoli. The whole of the Rue St. Antoine took up arms with the insurgents of June 1848, against the reactionary government of the "moderate" Republicans, and the houses nearest the Place de la Bastille suffered severely from the shot and shell of the troops, many of them having been almost entirely destroyed.

For description of the Place de la Bastille, and the roads which lead from it to the Cemetery of Père la Chaise, the Place du Trône, &c., see pages 171 and 172.

CHAPTER VI.

FROM THE PLACE DE LA CONCORDE ALONG THE RUE ST. HONORÉ, THROUGH THE HALLES AND THE RUE MONTMARTRE, TO THE BUTTE MONTMARTRE.

In descending the Rue Royale, the first turning on the right side is the *Rue St. Honoré*. The Rue St. Honoré is one of the most important commercial streets in Paris, and is worth visiting, if only on account of its shops.

The fourth turning on the left out of the Rue St. Honoré (Rue Castiglione) leads to the Place Vendôme, which has been already described. (See Chap. II. p. 163.)

The next turning to the Rue Castiglione, on the same side, is the *Rue du Marché St. Honoré*, which leads to the *Marché St. Honoré*. This market was constructed in 1809, on the ruins of a convent of Jacobins, which was destroyed during the Revolution. All sorts of provisions are sold there.

The next turning to the Rue du Marché St. Honoré is the *Rue Neuve St. Roch*, which runs by the side of the celebrated church of St. Roch. This church contains a fresco representing the Assumption (in the chapel of the Virgin); a group in marble (on the altar) representing the infant Jesus, the Virgin, and St. Joseph; and numerous pictures in various parts of the church, such as *Christ driving the dealers from the Temple*, by Thomas, *Christ raising Jairus's daughter*, by Delorme, &c.

The Church of St. Roch contains eighteen chapels. The chapel of the Calvary is especially remarkable. Within it are seen *Jesus Christ with the Magdalen weeping at his feet*, *Jesus Christ in the tomb*, and a fresco of the *Crucifixion* by Abel de Pujol. The pulpit is supported by the four Evangelists. Among various interesting monuments is one to the memory of the benevolent Abbé de l'Epée. Under the organ is a bust of Corneille.

It was in front of St. Roch that Napoleon Bonaparte fired upon the people on the 13th Vendémiaire, the day of his *coup d'état*. The marks left by the cannon balls on the façade of the church are still visible.

Farther on, on the left, is the *Palais Royal*.

The Rue St. Honoré unites with the Rue Rivoli in forming the *Place du Louvre*, and then diverges from it slightly to the north.

A short distance further on, on the right, is the *Rue Coq St. Honoré* (now on the point of being pulled

down), which leads into the court-yard of the Louvre ; and close to the corner of this street (Rue St. Honoré, 107) is the *Oratoire*, or church of French Protestants. The Oratoire was built between the years 1621 and 1630, on the site of the hôtel of Gabrielle d'Estrées, and was formerly the principal church of the order of the Oratorian fathers.

The Rue St. Honoré now presents nothing of interest until we arrive at the Rue St. Denis, where it terminates. Turning to the left, down the Rue St. Denis, we at once arrive at the *Marché des Innocens*. The picturesque fountain in the middle of this market-place is the only remarkable thing about it. It was executed by Jean Goujon. The *Marché des Innocens* opens at dawn, and business generally finishes there at nine o'clock in summer, and ten in winter. If the visitor can contrive to see this market between three and four in the morning, he will have the advantage of witnessing a very animated and picturesque scene. Several restaurants (the most celebrated of which is the *Maison Barâtre*) keep their establishments open all night for the benefit of the market people, and it is reported that numerous persons in no way connected with the market visit them after leaving the theatres, and under pretence of supping at their leisure remain until an advanced hour, for the sole purpose of seeing the country people arrive with their baskets of fruit, vegetables, and flowers. It is rumoured, on the other hand, that many persons, under pretence of enjoying the variegated picture which the *Marché des Innocens* presents, go to the *Maison Barâtre* for the sole purpose of obtaining a very good supper. Adjoining the *Marché des Innocens* are all sorts of halles, or markets, devoted to the sale of cheese, butter, cabbages, fish, and meat. A description of them would have no interest, except for butchers, fishmongers, greengrocers, and cheesemongers.

From the west side of the *Marché des Innocens* runs

the *Rue de la Poterie*. In this street is the *Halle aux Toiles et aux Draps*, or Cloth Market. Its structure is very peculiar. At the end of the *Rue de la Poterie*, the first turning on the right (*Rue de la Tonnellerie*), leads to the point where the *Rue Montmartre* and *Rue Montorgueil* meet, and close to which stands the Church of St. Eustache. Before taking leave of the markets we may mention, that near the corner of the *Rue de la Poterie* and the *Rue de la Tonnellerie* there is a market devoted to the sale of medicinal herbs and leeches. The oyster-market is at the extremity of the *Rue Montorgueil*, and it is, indeed, from oysters that the *Rue Montorgueil*, the street of the *Rocher de Cancale*, and *Philippe's*, originally derived its reputation. (*See Chapter on "Restaurants,"* p. 23.)

The *Church of St. Eustache* was originally erected in 1230, on the site of an ancient temple of Cybele; but in the first instance was only a chapel attached to St. Germain l'Auxerrois. The church as it at present exists was commenced in 1532, and was not finished until 1642. St. Eustache is principally celebrated for its stained windows and its organ; which, however, had the misfortune to be burnt in 1842. This church contains the tombs of Voiture, Vaugelas, Admiral de Tourville, Marshal Colbert, &c.

From St. Eustache, the Boulevard may be reached either by the *Rue Montorgueil* or the *Rue Montmartre*. The *Rue Montorgueil* is scarcely worth entering, unless the visitor intend dining at *Philippe's*. The *Rue Montmartre* leads directly to the Boulevard Montmartre, and is a good specimen of a Parisian shop-keeping street—being commercially, as well as geographically, about half-way between the brilliant *Rue Vivienne* and the dingy *Rue St. Denis*.

Opposite the *Rue Montmartre*, on the other side of the Boulevard, is the *Rue du Faubourg Montmartre*, which leads to the northern quarter of Paris, which,

although not the most fashionable, is one of the most agreeable and undoubtedly one of the healthiest parts. The Place St. George, where the Rue Notre Dame de Lorette (a continuation of the Rue du Faubourg Montmartre) and the Rue St. George form an angle, is decidedly one of the pleasantest spots in Paris. One of the houses on the Place used to be the residence of M. Thiers; the most conspicuous of them belongs to an American banker. This quarter is occupied almost exclusively by a non-industrial population. It abounds in writers, artists, actors, and musicians. The female inhabitants belong, in most instances, to the class which Gavarni loves to illustrate, and which, thanks to his sketches, have even received the title of *Lorette*—an appellation to which their determined attachment to the Rue Notre Dame of that name fully entitles them.

The *Church of Notre Dame de Lorette* is at the commencement of the street of that name, and at the end of the Rue du Faubourg Montmartre. This church is particularly well worth visiting, not only for the pictures, frescoes, statues, and statuettes (some of them admirable), in which the interior abounds, but even for its furniture and upholstery. The style of the decorations is theatrical rather than ecclesiastical, and the persons who visit Notre Dame de Lorette, even during service,—above all, during service—treat it as a theatre rather than as a church.

The *Rue Lafitte*, which faces the south of the church, runs in a straight line to the Boulevard des Italiens. The Rue Notre Dame de Lorette is continued by the Rue Fontaine, which leads to the Barrière Blanche. The barrier to the left of the Barrière Blanche is the Barrière Clichy, where the Parisian National Guard made a desperate defence against the Allies in 1814, which Horace Vernet has made the subject of a well-known picture in the Luxembourg. The restaurant of the Père Lathuile, where the Etat Major was established, is at a few yards'

distance outside the barrier. In the Rue de Clichy, which terminates at the barrier of that name, is the Debtors' Prison. The prison of Clichy having been evacuated after the Revolution of 1848, when imprisonment for debt was abolished, it was placed at the disposal of an association of working tailors; but the associated tailors were soon afterwards ejected, and the debtors reinstated in their usual place of abode. On the other side of the Barrière Blanche is the Barrière Montmartre, close to which are the Cemetery of Montmartre, where the persons slain in the *coup d'état* of the 2d of December were buried with their heads exposed, in order that they might be recognised by their friends, and the Butte Montmartre, from which the pupils of the Polytechnic School directed the artillery during the defence of Paris against the Allies, and from which an admirable view of nearly the whole of the city is obtained.

CHAPTER VII.

FROM THE PLACE DE LA CONCORDE, ALONG THE RUE DU FAUBOURG ST. HONORÉ, TO THE PARC DE MONCEAUX.

THE Rue du Faubourg St. Honoré is merely a favourite street with English residents; partly from the fact of the British embassy being established at No. 39, but principally on account of the beauty of its houses and its vicinity to the Champs Elysées. In any case, it will be worth while to walk down the street as far as the Rue d'Anjou St. Honoré (on the right-hand side), and to descend the latter nearly to the end, when a turning to the right leads to the *Chapelle expiatoire*. This monument was constructed to receive the remains of Louis XVI. and Marie-Antoinette after their exuma-

tion; their removal is represented on one of the bas-reliefs. On each side of the altar is a group in marble and gilt bronze. One of these represents Louis XVI. and his confessor; the other Marie-Antoinette imploring for the consolation of religion. On the pedestal the wills of the king and queen are engraved in letters of gold.

The determined sight-seer who has made up his mind to visit the whole of Paris, must now return to the Rue du Faubourg St. Honoré, and proceed along it up to the point where the Rue du Faubourg du Roule and the Rue de Courcelles meet. The Rue de Courcelles leads to the Barrière de Courcelles, and the Rue de Valois (which is the second turning on the right out of the Rue de Courcelles) leads to the Barrière de Monceaux. In the angle formed by the Rue de Courcelles and the Rue de Valois, and bounded on the north by the line of exterior boulevard which joins the Barrière de Courcelles to the Barrière de Monceaux, is the Garden or Park of Monceaux. Its entrance is in the Rue de Chartres.

This garden was planted in 1778 by the Duke of Orleans (Philippe d'Egalité), and enormous sums of money have been expended on it. During the first Revolution it was made a public garden, and it was the scene of some very magnificent fêtes. At the Restoration it was given back to the then Duke of Orleans, who subsequently became Louis Philippe. This garden is close to the little commune of the Batignolles, and from the summit of a Gothic pavilion, which is one of its principal ornaments, a magnificent view is obtained. The pretty little suburb of Les Batignolles is immediately outside Paris, between the Barrière de Monceaux and the Barrière Clichy. We have spoken of the Barrière Clichy in the preceding chapter. During the fight which took place before it in 1814, the Batignolles, of course, suffered greatly. It is said that the pro-

prietors of the wine-shops in the Batignolles and the neighbourhood showed the greatest anxiety to get rid of all their liquor before the Russians could possibly get possession of it. "Drink, my friends," said the illustrious Lathuile,—“drink for nothing, and try to drink all, so that not a drop may remain for the Cossacks.”

Close to the Batignolles are the Docks Napoléon—a large *entrepot* for the reception of goods which are about to be brought into Paris, and upon which *octroi* will then have to be paid. These so-called “docks” are supposed to have been established in imitation of the docks of London.

From the Barrière Clichy, the Rue d'Amsterdam and the Rue de la Ferme des Mathurins lead to the Madeleine; and from the Barrière de Monceaux, the Rue du Rocher and the Rue de l'Arcade lead to the same place.

CHAPTER VIII.

FROM THE PLACE DE LA CONCORDE, ALONG THE QUAIS
WESTWARD TO PASSY, AND EASTWARD TO THE ÎLE
DE LA CITÉ.

PROCEEDING along the Quais westward, we come to the promenade of Cours la Reine and the house of Francis I., already described in Chapter V. p. 189. If the visitor feel inclined to revisit them, he may as well continue his walk along the Quai de Billy as far as the Barrière de Passy, which boasts of two colossal statues of Normandy and Brittany, and then retrace his steps to the Pont de Jéna, and cross over to the Champ de Mars, which will be found described in Chapter X. p. 221.

From the Champ de Mars he may go to the Hôtel des Invalides, and thence to the Corps Législatif, reversing the route laid down in Chapter XI.

Proceeding along the Quais eastward from the Pont de la Concorde, which faces the Place, we pass the garden of the Tuileries; opposite to which, on the other side of the Seine, we see in succession the Palace of the Legion of Honour, the Palace of the Quai d'Orsay, in which the Conseil d'Etat holds its sittings, and the *Caserne* (barracks) *de Jérusalem*.

The bridge which faces the entrance to the Tuileries is the *Pont Royal*; and in a line with it, on the other side of the water, is the Rue du Bac, one of the principal thoroughfares of transpontine Paris.

The bridge which faces the entrance to the Place du Carrousel is called the *Pont du Carrousel*; and the next bridge, which faces the entrance to the Louvre, is the *Pont des Arts*. The Tuileries, Carrousel, and Louvre, have been already described.

On the other side of the Pont des Arts is the Institute, an uninteresting building, which would scarcely repay the trouble of walking over to see it. It will be observed, that from the centre of the Institute, across the bridge, to the centre of the courtyard of the Louvre, a perfectly straight line may be drawn.

The next bridge we reach is the *Pont Neuf*. Before examining this, let us turn to the left, where, on the Place de St. Germain l'Auxerrois, stands the ancient and interesting church of that name. St. Germain l'Auxerrois is said to have been founded by Childeric, in the year 580. During the period when the whole of Paris was contained in the island of the Cité, this church was plundered and nearly destroyed by the Normans. King Robert reconstructed it in 997, and Charles VII. made important additions to it in 1423. It was from this church that the bell was rung as a signal for commencing the massacre of St. Bartholomew, on the

24th August, 1572. The fresco paintings with which the porch of St. Germain de l'Auxerrois is ornamented were executed in 1846.

The Pont Neuf is one of the oldest bridges in Paris, and possesses more historical associations than any of them. Although commenced many years previously, the Pont Neuf was not completed until 1607. Its construction was the cause of important changes being made in the western part of the Ile de la Cité, joined to which was a little island that stood about the spot where the statue of Henry IV. is now seen. On this little island, during the reign of Philippe IV., surnamed the Fair (1314), Jacques Molay, grand master of the order of Templars, and Guy, commander of Normandy, were burnt alive. The Pont Neuf has recently been almost entirely reconstructed.

The history of the equestrian statue which adorns this bridge is rather curious. Jean de Boulogne, a pupil of Michael Angelo, was commissioned by Ferdinand, grand duke of Tuscany, to execute a colossal horse in bronze. On this colossal horse a colossal figure of the Duke was to have been placed, but the Duke had the misfortune to die before it could be cast; and the steed being thus left without a rider, was offered by the Duke's successor, Cosmo II., to Marie de Médicis, regent of France. The statue was placed on board a vessel, which, however, was shipwrecked on the coast of Normandy. The bronze horse remained for some years at the bottom of the sea; but at last, and at a tremendous expense, it was fished up, and was brought triumphantly into the port of Havre in 1614. Thence it was forwarded up the Seine to Paris.

Soon afterwards Louis XIII. laid the first stone of the pedestal with great ceremony. When the pedestal was finished, the horse was placed upon it; but there was still no one to place on the horse. Ultimately a statue of Henry IV. was placed upon it.

In 1788, Henry IV. was crowned with ribbons and flowers.

In 1789, he was decorated with the republican cockade.

In 1792, when all the metal that could possibly be obtained was required for melting down into cannons, in order to oppose the invasion of the King of Prussia, the statues of the metropolis were laid hold of, and that of Henry IV. went the way of all bronze.

In 1818, a new statue was cast. This statue was to have been dragged to its place of destination by horses and bullocks, but the animals broke down in their task ; upon which a crowd of the lookers-on undertook to convey it to its resting spot, and did so with great enthusiasm, but not without several dangerous and even fatal accidents.

The Samaritaine, which has given its name to several establishments in the vicinity of the Pont Neuf, and notoriously to a large bathing-place, no longer exists. The origin of the Samaritaine was as follows :—Towards the end of the sixteenth century it was found necessary to construct a pump, or some kind of water-works, for the purpose of conveying water from the Seine to the houses near the Louvre. The building which enclosed the water-works, and which had been constructed immediately underneath the bridge, was adorned with a group which represented Jesus and the woman of Samaria at the well. After working in a very imperfect manner, in spite of numerous repairs, during a long period of years, the *Pompe de la Samaritaine* was finally pulled down in 1813.

The Pont Neuf was once a fashionable promenade. It has also long enjoyed a reputation for its itinerant venders and mountebanks of all descriptions. At present one or two (more or less) blind musicians, and a few persons of both sexes, who act as *coiffeurs* and physicians to the angoras and (so-called) "King Charleses"

of the metropolis, are all that remain of its former grandeur.

The open space in the middle of the Pont Neuf is the *Place Dauphine*. The epithet of "Dauphine" was given to it by Henry IV. on the occasion of the birth of Louis XIII. The fountain which stands in its centre was erected in 1802 to the memory of Desaix, who was killed at the battle of Marengo. Beneath the statue of the General is an inscription, of which the following is a translation :—"Go and tell the First Consul that I die with regret at not having done enough for my country."

Returning to the north side of the Seine, and continuing eastward, we arrive at the Pont du Change, opposite which is the Place du Châtelet.

The *Place du Châtelet* occupies the site of the ancient fortress of Paris, which was the residence of the provost of Paris, the seat of the court of the Châtelet, and the principal prison of the metropolis. Formerly the goods of insolvents used to be sold here by auction, but the sale has now been transferred to the Hôtel des Ventes judiciaires in the Rue Rossini. The Fontaine du Palmier, in the middle of the Place, was erected in 1808, and until 1815 was known as the Fontaine de la Victoire. The shaft of the column which stands in the middle of the fountain has something of the appearance of a palm-tree. The scrolls around the shaft bear the names of the principal victories of the French army. The figure at the top of the column represents Victory. The four statues at the foot of the column represent Law, Force, Prudence, and Vigilance.

The *Pont du Change* is the broadest in Paris. It derives its name from the fact of its once having been covered with houses, nearly all of which were occupied by money-changers. These houses were pulled down in 1783. Crossing the bridge, and arriving again in the Ile de la Cité, we have on our left the Quai de l'Horloge,

so called from the clock of the Palais de Justice, which was only lately discovered and restored, it having been completely concealed by some pretended improvements in the building. The flower-market held here will be observed.

The *Palais de Justice* itself, which occupies nearly the whole breadth of the island, is one of the most ancient buildings in Paris. The exact date of its foundation is not known, but it is said to have been built by Eudes, count of Paris, as a place of safety against the incursions of the Normans. It was formerly called the Palais de la Cité, and the Grand Palais. Mathieu Paris relates that Henry III., king of England, was received, in the year 1254, "in the finest palace of the king of France, which is situate in the middle of the Parisian city."

St. Louis made it his habitual residence, and built the Sainte Chapelle, which has been lately restored.

In 1383, Philippe le Bel reconstructed the palace entirely. Until 1431 it was used as a place of residence by the kings of France. Charles VII., however, gave it up to the parliament of Paris, but the large room (*grande salle*) of the palace continued to be used by the kings for the reception of ambassadors, and the giving of sumptuous repasts, and the celebration of royal marriages. Two fires, one in 1618 the other in 1776, consumed the greater part of the Palais de Justice, which has since been repaired, and added to by various architects.

In the western wing of the palace is a vast staircase, which leads to the principal chamber. One of the galleries, decorated in the Renaissance style, contains the portraits of eminent French jurists. The Salle des Pas perdus contains a monument to the memory of Malesherbes, who defended Louis XVI.

The Cour de Cassation (the highest court of appeal),

the Cour d'Appel, and the Tribunals of Première Instance and of Police, are held in this palace.

The Cour de Cassation holds its sittings in the ancient "*grand'chambre*" of the parliament; and it was from this "*grand'chambre*" that, during eighteen months, the revolutionary tribunal issued its sentences of death.

The Palais Marchand was the name given to a gallery, each side of which was fitted up with shops, at most of which books were sold.

The Sainte Chapelle, which forms part of the Palais de Justice, was built by St. Louis in 1242, on the foundations of a Gothic chapel which had been built in 885. In 1241, Louis placed within the Sainte Chapelle the identical crown of thorns which Jesus Christ wore, a piece of the real cross on which he was crucified, some of the iron of which the spear that pierced his side was actually composed, and other equally authentic relics, for which he had paid the sum of two million francs to the Emperor Baudouin. In 1701 Boileau was buried in the Sainte Chapelle, beneath the *lutr* which forms the subject of his most celebrated poem.

From the Palais de Justice, either the Rue du Harlay or the Rue de la Barillerie (which is in a straight line with the Pont du Change) will lead to the Quai des Orfèvres. Turning to the left, along the Quai des Orfèvres, we come to the Hôtel Dieu and Notre Dame.

The hospital of the *Hôtel Dieu*, the entrance to which is in the Place du Parvis Notre Dame, is said to date from the seventh century, and to have been founded by St. Landry, bishop of Paris. Philip Augustus, St. Louis, Henry IV., Louis XIII., Louis XIV., and Louis XVI., successively increased the privileges and added to the accommodation of this hospital. (See p. 303, "Origin of Paris.") Under the first republic the Hôtel Dieu received the name of *Hospice de la Humanité*. The

interior of the hospital contains the busts and portraits of the most celebrated physicians and surgeons who have belonged to it. The Hôtel Dieu contains 1260 beds. Admission free on Thursdays and Sundays, between one and three, and to be obtained on other days and at other hours by means of a letter addressed to the superintendent.

The last and greatest object of interest in the island is the *Church of Notre Dame*. A temple to Jupiter formerly occupied the spot where Notre Dame now stands. In 1711 various remains of Pagan architecture were discovered in the surrounding soil, and it is considered certain that this once formed part of the temple in question, which was replaced by an immense church which Chilbert constructed in 555. This church was almost entirely destroyed by the Normans, but having been repaired, it held together until 1165, when Maurice de Sully, bishop of Paris, determined to rebuild it.

The first stone of the new building was laid by Pope Alexander III, who having been expelled from his own states had taken refuge in France. Maurice de Sully died in 1196, when the edifice was far from being completed; and after his death, foreign and internal wars, want of money, and other very sufficient causes, interrupted the work, and Notre Dame was not finished until about two centuries after it had been begun. Accordingly, Notre Dame offers the characteristics of no one period of architecture. It is principally distinguished by a simplicity which sometimes amounts to severity. "Each new style of art," says Victor Hugo, "takes the edifice as it finds it, incrusts itself upon it, assimilates it to itself, developes it according to its fancy, and finishes it—if it can do so. This is accomplished without trouble, without effort, without reaction, according to a natural law. A new shoot is grafted, the sap circulates, and vegetation recommences."

The grand entrance was terminated in 1223, under

Philip Augustus. In the northern tower is the celebrated bell called the *Bourdon*, which is never rung but on very great occasions. The tongue alone of this bell is said to weigh half a ton. It was originally cast in 1683, but was recast in 1685, when it was baptized with much pomp and ceremony. Louis XIV. and Marie Thérèse were its sponsors, and gave it the name of Emmanuel Louis Thérèse. Along the façade are twenty-seven niches, in which are twenty-seven statues, representing the line of French kings from Childebert to Philip Augustus. Above the statue is a circular window, called the "Rose," the ornamentation of which is very delicate. Similar windows are seen on the two sides of the church. The "Rose" of the southern side was constructed at the expense of the Cardinal de Noailles.

The northern entrance was constructed in 1415 by Philippe le Bel, who devoted to it the produce of the spoils which he had taken from the Templars. Not far from this entrance is the *Porte Rouge*, through which the canons used to enter the church from the cloister to perform the night services.

The bas-reliefs on the entrance from the south represent the history of St. Etienne. The entrance was constructed in the time of St. Louis by Jehan de Chelles, master mason, as an inscription of the time informs us.

One of the most curious parts of the edifice is the timber-work of the roof, which is called the "Forest," on account of the multitude of pieces of wood of which it is composed. It is covered with lead, and the lead and wood together are said to weigh nearly 500,000 lbs. This roof, like the window spoken of previously, was built at the expense of Cardinal de Noailles.

Most of the decorations of the interior of Notre Dame are in a modern style, and but little in harmony with its architecture. Taken separately, however, many of

them are very beautiful. We may mention in particular the bas-reliefs of the altar, which are in gilt bronze; a group in marble by Coustou, representing the descent from the cross; the statue of the Virgin; the mosaic pavement of the sanctuary; the wood-carvings; the paintings of Jouvenet, Philippe de Champagne, &c.; the iron railings which inclose the quire; the bas-reliefs of the fourteenth century; and several tombs, amongst others those of the Count d'Harcourt and the Cardinal du Bellay.

At the back of the high altar is a group in marble called the *Vow of Louis XIII.*, who, in 1638, vowed to place his kingdom under the special protection of the Virgin Mary, and to repair the principal altar of Notre Dame. He died before he was able to accomplish his vow, but Louis XIV. determined to accomplish it for him, and accordingly laid the first stone of the altar in 1699. The group was not executed until 1723. It consists of a cross of white marble, over which a drapery is thrown. At its foot is seen the Virgin seated, and holding in her arms the body of Jesus. At her sides, on pedestals, are Louis XIII. and Louis XIV., politely offering her a crown. The statues of the two kings were removed during the Revolution, but were replaced in their original position in 1816.

Under the Convention, Notre Dame was called the "Temple of Reason." Napoleon the Great was crowned Emperor in this cathedral by Pope Pius VII., and the present Napoleon entered it in state after the *coup d'état*, in order to return thanks, as President of the Republic, for the success of his attack upon the Republicans.

The little island of St. Louis, which is united to the Ile de la Cité by the Pont Rouge, at the north-east corner of Notre Dame, is principally remarkable for the Church of St. Louis en l'Ile. It is situate in the Rue St. Louis. It dates from 1664, and its steeple, which is

of perforated stone and shaped like an obelisk, has a very curious effect. It possesses some good sculpture and paintings, and in its vaults the poet Quinault is buried.

The islands of la Cité and of St. Louis contain nearly the whole of ancient Paris, and they stand nearly in the centre of the Paris of the present day.

The *Place Dauphine*, on the Pont Neuf, which is the western extremity of the Ile de la Cité, is about as far from the Tuileries and the Palais Royal as the end of the Quai d'Anjou, at the eastern extremity of the Ile St. Louis, is from the Place de la Bastille. The Pont du Change leads directly along the Rue St. Denis to the Boulevard St. Denis. The Pont Notre Dame leads directly along the Rue St. Martin to the Boulevard St. Martin. To the south, the Pont St. Michel, at the end of the Rue de la Barillerie, leads directly along the Rue de la Harpe and the Rue de l'Est to the garden of the Luxembourg; and the Petit Pont, at the end of the Rue de la Cité, leads directly along the Rue du Petit Pont and the Rue St. Jacques to the Panthéon.

Owing to their central situation, the islands have always been made the subject of desperate conflicts during the insurrections and revolutions in which Paris has shown itself so fertile.

CHAPTER IX.

THE LEFT BANK OF THE SEINE.

ALL the principal routes on the right bank of the Seine may (as we have shown) be considered to commence at the Place de la Concorde. We can fix on no such central point on the left bank of the Seine, nor

does that portion of Paris possess a sufficient number of important streets to render it necessary to do so. It abounds, however, in edifices of antiquity, interest, and beauty ; and the Champ de Mars, the Hôtel des Invalides, the Ecole des Beaux Arts, the Palace and Garden of the Luxembourg, the Panthéon, the Hôtel Cluny, the Manufactory of Tapestry at the Gobelins, and the Jardin des Plantes, are enough to convict those persons of absurdity who affect to look upon the left bank of the Seine in the same light as that in which the Surrey side of *their* metropolis is regarded by Londoners.

If the visitor start from the right bank of the Seine, the side on which the majority of visitors, as a matter of course, reside, we will imagine him to start from the Place de la Concorde. Having crossed the Pont de la Concorde, he will find several places of interest to the right ; but in order to see by far the greater number of these, he must turn to the left. Accordingly, the places on the right will be described in one chapter, while four must be devoted to those on the left. These chapters will be as follows :—

CHAPTER X.—From the Pont de la Concorde to the Palais Législatif, the Hôtel des Invalides, and the Champ de Mars.

CHAPTER XI.—From the Pont de la Concorde, along the Quai, down the Rue du Bac, to St. Sulpice, the Ecole des Beaux Arts, and the Luxembourg.

CHAPTER XII.—From the Luxembourg, past the Val-de-Grâce in the Rue St. Jacques, to the Place du Panthéon, and thence to the Sorbonne and the Hôtel Cluny.

CHAPTER XIII.—From the Hôtel Cluny to the Gobelins, the Church of St. Médard, and the Jardin des Plantes.

CHAPTER XIV.—From the Jardin des Plantes, along the Quais, to the Hôtel de la Monnaie and the Institute.

An enterprising sight-seer might visit in one tour all

the places mentioned in the four last chapters; the route laid down in the fifth chapter being a continuation of the one in the fourth, that in the fourth of the one in the third, that in the third of the one in the second. In this case, however, he would have to content himself with looking at the exteriors alone of the public buildings.

CHAPTER X.

FROM THE PONT DE LA CONCORDE TO THE PALAIS LÉGISLATIF, THE HÔTEL DES INVALIDES, AND THE CHAMP DE MARS.

OPPOSITE the Pont de la Concorde is the *Palais du Corps Législatif*. It was commenced in 1722, and was then named the Palais Bourbon, after the Duchess of Bourbon, to whom it belonged. The Prince of Condé spent more than twenty millions of francs upon it, but it was not finished until 1789, at the period when the Revolution broke out.

In 1795 it was chosen as the place of meeting for the Council of Five Hundred. During the Empire, the Corps Législatif held its sittings within its walls, but on the return of the Bourbons, in 1814, the Prince of Condé took possession of it by right of inheritance.

In 1829 a law was passed, by which a portion of the palace in question had to be given up to the Chamber of Deputies, in exchange for the sum of 5,500,000 francs. The Duke of Bourbon bequeathed the part of the palace which he had occupied to the Duke d'Aumale, who, after the death of the former, let it to the Government for the use of the Chamber of Deputies. After the Revolution of 1848 the whole of the building became the property of the state.

The bas-relief on the façade represents France leaning on a tribune, and holding the Constitution in her right hand. At her sides are Force and Justice. On the left is a group of figures, representing Navigation, the Army, Industry, Peace, and Eloquence ; on the right are Commerce, Agriculture, the Arts, and the rivers Seine and Marne.

At the foot of the steps, on high pedestals, are colossal statues of Justice and Prudence. The statues of Sully, Colbert, L'Hôpital, and D'Aguessau, will also be remarked.

The Rue de Bourgogne, which runs by the side of the building, leads to the Place Bourgogne, where the principal entrance through the court-yard of the palace is seen.

We need scarcely say, that the Palais du Corp Législatif is the place where that body holds its sittings.

The principal attractions of the interior of the palace are :—

The *Salle de la Paix*, in which are a Laocoon, a Virginius, and a Minerva, in bronze, and a painted ceiling by Horace Vernet ;

The *Salle Casimir Périer*, which contains statues of Casimir Périer, Mirabeau, and General Foy ; and

The *Salle des Conférences*, which contains a number of pictures, some of them by the best French painters.

Going from the Palais Législatif to the east, along the Quai d'Orsay, we soon arrive in front of the magnificent Hôtel des Invalides.

The *Hôtel des Invalides* was commenced by Louis XIV. although Henry IV. was the first king of France who thought of establishing an asylum for disabled soldiers, and actually did establish one at the Hôpital de Louvaine.

The Hôtel des Invalides was finished eight years after its commencement. The celebrated gilt dome is considered the masterpiece of the architect Mansard.

In front of the edifice is the *Esplanade des Invalides*, with rows of trees and grass-plots on each side.

The court-yard, which is fortified with artillery of every calibre, is enclosed on the side next the river by trenches.

During the Revolution of 1789 the Hôtel des Invalides was called the Temple of Humanity. Under Napoleon it was named the Temple of Mars, and the number of "invalids" admitted into it was considerably increased. At the Restoration it resumed its original appellation.

The Hôtel des Invalides can contain 5000 men. It has five stories and three pavilions. The Ionic columns of the pavilion of the centre support an arch, on which is an alto-relievo representing Louis XIV. on horseback, accompanied by Justice and Prudence.

The entrance is ornamented with bronze statues of Mars and Minerva. Above are square terraces surrounded by balustrades. The four statues representing conquered nations formerly surrounded the statue of Louis XIV. on the Place des Victoires, and were removed to the Invalides in 1800.

The windows are formed by military trophies in stone, and represent a cuirass surmounted by a helmet and a cloak. These windows have had the disadvantage of exciting Mr. Ruskin's most violent disgust. The great absurdity of their decoration appears to us to consist in the following fact: the helmet, cuirass, and cloak indicate the form of a soldier, so that the window itself, which is in the middle of the cuirass, looks like a cavity formed in a soldier's stomach.

The principal façade has three entrances. The middle one leads to the principal court-yard, or *cour d'honneur*, with its arcades, groups of war-horses, &c. On the south side is the entrance to the church, in front of which stands a statue of Napoleon.

The clock is supported by statues which are intended to represent Time and Study.

The banners within the church were, for the most part, won in Algeria. During the Empire a large number of flags, which had been taken from the enemy, were hanging up in this church; but immediately before the entry of the Allied armies into Paris, in March 1814, they were burned by order of Joseph Buonaparte; and at the same time the sword of Frederick the Great, which had been preserved there, was broken. On the pillars of the nave are numerous inscriptions in marble, amongst which are the names of the Count of Guibert, governor of the Invalides, who died in 1786; the Duke of Coigny (1821); Marshal Jourdan (1838); Marshal Moncey (1842); Marshal Lobau (1838); and Marshal Oudinot (1847). Among many illustrious names engraved on the two tablets of bronze are those of Marshal Mortier, who was killed in 1835 by Fieschi's infernal machine, and Marshal Domrémont, who was killed beneath the walls of Constantine in 1837. Those governors who die during the exercise of their functions are the only ones admitted to the honour of being interred beneath the nave of the church.

The tomb of Napoleon, whose body was brought from St. Helena in 1840, and deposited at the Invalides on the 15th of December of that year, is in the Chapelle St. Jérôme. Above the sarcophagus are the sword which Napoleon bequeathed to General Bertrand, and the hat which he wore at Eylau, and which he had given to Baron Gros.

From the front of the Hôtel des Invalides the Avenue de la Motte Piquet leads to the Ecole Militaire and the Champ de Mars.

The *Champ de Mars* extends from the Ecole Militaire to the Pont de Jéna. It is nearly a thousand yards in length and five hundred in breadth.

The Champ de Mars has been the scene of the cele-

brations of all the dynasties with which France has been blessed since the Fête de la Fédération was held within it in 1789. It served frequently as a field for the manœuvres of the Imperial armies, and Napoleon selected it for the celebrated Champ de Mai which he held on his return from Elba in 1815. After the Revolution of February the Champ de Mars was occupied by the Ateliers Nationaux. At present it is used for exercising soldiers, for grand reviews, for the races which take place in the months of May and September, and for various equestrian fêtes, balloon ascents, &c.

The heights opposite the Champ de Mars, on the other side of the bridge, are called the Trocadero.

Pont de Jéna joins the Champ de Mars to the Quai Billy, which leads in a straight line to the Place de la Concorde on the east, and the Barrière de Passy on the west. Passy is the residence of the poet Béranger. North-east from the Quai Billy, and communicating with it by means of the Allée des Veuves and the Rue Bizet, are the Champs Elysées.

CHAPTER XI.

FROM THE PONT DE LA CONCORDE ALONG THE QUAI,
DOWN THE RUE DU BAC TO ST. SULPICE, THE ÉCOLE
DES BEAUX ARTS, AND THE LUXEMBOURG.

GOING eastward along the Quai from the Pont de la Concorde, the first large building we come to is the *Palace of the Legion of Honour*; next to which is the *Palace of the Quai d'Orsay*, where the Conseil d'Etat and the Cour des Comptes hold their sittings. This building was commenced under Napoleon, but was not finished until Louis Philippe's reign. Its principal en-

trance is in the Rue de Lille. Its principal apartments are the throne-room and the chambers of the Committee of Commerce, of the Committee of the Interior, and of the *Séances administratives*, in which are grouped the portraits of Turgot, Richelieu, Colbert, Suger, Cambacères, Sully, L'Hôpital, Portalis, and Vauban.

In the *Salle d'Intérieur* is a portrait of Napoleon, by Flandrin.

After passing the cavalry barracks we arrive at the *Rue du Bac*, which is opposite the Pont Royal. Going down the Rue du Bac as far as No. 57, we find on our right the *Rue de Grenelle*, and immediately opposite to us the *Fontaine de Grenelle*. The Fontaine de Grenelle was constructed by Bouchardon, who himself executed the bas-reliefs, and the greater part of the ornamental work. It was commenced in 1739, and finished in 1745. The marble group in front represents the city of Paris seated at the prow of a vessel, and having the rivers Seine and Marne on each side. In the niches are representations of the Four Seasons.

Close to the Rue de Grenelle and the Rue du Bac, on the Place of the same name, is the *Church of St. Thomas Aquinas* (St. Thomas d'Aquin). This church was founded by Cardinal Richelieu in 1683. It contains some good sculpture, a painting (*St. Thomas calming the Tempest*) by Scheffer, and on the altar a copy of the *Transfiguration*.

If we descend the Rue de Grenelle as far as the Croix Rouge, the Rue du Vieux Colombier, which commences there, will lead us to the *Place St. Sulpice*, in which are the fountain and church of the same name. The fountain, constructed after the designs of M. Visconti, was inaugurated in 1847. The four statues around it represent Bossuet, Fénelon, Massillon, and Flécher.

The *Church of St. Sulpice* was founded by Anne of Austria in 1646, on the remains of the chapel of St. Peter. It was not finished until 1753. The Twelve

Apostles around the principal altar are by Bouchardon ; the *bénitiers* (containing the holy water) are formed out of two enormous shells, which were given to Francis I. by the Republic of Venice. Behind the altar is a beautiful chapel to the Virgin ; it receives a half-light from above, which produces an effect of some solemnity. The frescos of the chapels at the side of the church are by Abel de Pujol, Drolling, &c.

If we descend the Rue Bonaparte in the direction of the Seine, the first remarkable edifice we arrive at is the *Church of St. Germain des Prés*, in the Place of that name. This church was founded in 558, by Childebert. At that time it stood in the midst of large meadows, from which it derived its name of "*des Prés*" (of the meadows). It was not finished until 1163. The frescos on the walls of the choir are by Flandrin. In this church Descartes and Stanislaus of Poland are buried.

Going still further down the Rue Bonaparte, and crossing the Rue Jacob, a continuation of which (the Rue de l'Université) leads directly to the Palais Législatif, we arrive at the *Ecole des Beaux Arts*. The Ecole des Beaux Arts was built in 1832, on the site of the ancient Convent des petits Augustins. The two court-yards in front of the palace are divided by the Arc Gaillon, which once formed part of the Château d'Amboise. In the first of the court-yards is the gate of the Château d'Anet, which was built in 1548 for Diane de Poitiers. The rooms of the Ecole des Beaux Arts are used for the exhibition of the paintings sent from Rome by the pupils of the French Academy. (*See Chapter XI. "Galleries of Painting, Sculpture," &c. p. 143.*)

The Rue Ferou, on the other side of the Place St. Sulpice, leads to the Rue Vaugirard, and the Palace and Gardens of the Luxembourg.

Towards the middle of the fifteenth century, Robert de Harlay de Sancy had already commenced erecting a

large edifice in the gardens, now called those of the Luxembourg.

In 1583 this building was completed. Considerable additions were soon afterwards made to it by the Duke d'Epinay-Luxembourg, and in 1612 it was sold to Marie de Médicis, who constructed upon its site a palace, in imitation of the Palazzo Pitti of Florence. When this palace was inherited by Gaston d'Orléans it was called the Palais d'Orléans. It next became the property of the Duchess of Montpensier, and subsequently of Elizabeth of Orleans, duchess of Guise and Alençon, who in 1694 sold it to Louis XIV. It was afterwards inhabited by the Duchess of Brunswick, Madame d'Orléans, the Queen-dowager of Spain, and the Count of Provence (afterwards Louis XVIII.), to whom it was given by Louis XVI., and who remained in it until 1791.

During the first years of the Revolution this palace was used as a prison. In 1795 it was occupied by the Directory; and it was afterwards, in succession, the Palace of the Consulate and the Palace of the Senate (*Sénat Conservateur*). The Chamber of Peers held its sittings in the Luxembourg from 1814 to 1848, and it has now been taken possession of by the Senate.

The Museum of Paintings and Sculpture, and the Gobelins tapestry in the Salle des Conférences, must be visited. (See Chapter X. p. 126, "Picture-galleries, &c.") The Library and the Chapel of Marie de Médicis are also worth seeing. Admission free on Sundays, from ten to four, and on every other day but Monday, with passport.

Much care has been lately bestowed on the gardens of the Luxembourg, and the horticultural barber attached to the establishment continues to disfigure the trees in the most approved style. Many of the statues on the terraces around the fountain are excellent specimens of sculpture.

The Garden of the Luxembourg presents a contrast

in many respects to that of the Tuileries. It is a garden of utility rather than of fashion; and the students, who must be ranked among its principal frequenters, may be said to study everything but their personal appearance. A smoking-cap, dressing-gown, slippers, and the trousers which European prejudice compels every one but Highlanders to appear in, form a sufficient costume for the morning lounge, who very wisely takes advantage of the permission of the state to treat the Luxembourg garden as his own private property. In the middle of the day the grounds are frequently used for exercising the military, and three times a-week in the evening, and occasionally in the afternoon, the place is enlivened by the performances of a regimental band. On the evenings devoted to military music, the whole flower of the Quartier Latin, in various states of seediness, makes its appearance. *Grisettes* in every variety of cap, or, if possible, in bonnets; students with every variety of pipe, and, if possible, with *grisettes*, form the bulk of the crowd; which is completed by *bonnes*, who bring the children out to hear the music that *they* may see the soldiers, and a few of the old *décorés* of the time of the Empire, in whom the quarter of the Luxembourg abounds.

On the east of the principal garden is the botanical garden of the Ecole de Médecine. On the west is a nursery-garden, which is entered from the north by a short flight of steps.

The *Petit Luxembourg*, by the side of the palace, was built by Cardinal Richelieu, who for some years lived in it. Under the Directory it was the residence of four of the Directors, and Bonaparte lived in it six months before going to the Tuileries. Afterwards the *Petit Luxembourg* became the residence of the President of the Chamber of Peers, and is at present that of the President of the Senate during the session.

A magnificent conservatory has been constructed

near the Petit Luxembourg. It is used for the meetings of the Society of Horticulture.

Through the first eastern entrance of the gardens the Panthéon is seen; and through the second, the Val-de-Grâce.

Near the entrance to the gardens from the south is an avenue of trees, under which Marshal Ney was shot, in 1815. The spot is now marked by a statue of the Marshal.

On the left, between the entrance to the Luxembourg and the avenue, is a summer-garden, called the *Closerie des Lilas*, where balls take place three times a-week.

At the end of the avenue is the *Observatory*. It was built in 1667 by order of the minister Colbert, and it is said that neither wood nor iron was used in its construction. The Observatory, as may be supposed, stands on the highest part of Paris. The summit, from which the observations are taken, is about ninety feet from the ground. The cellars are appropriated to scientific experiments.

At No. 74 in the Rue d'Enfer, which joins the Avenue d'Observatoire, is the *Hospital of the Enfants Trouvés*, or Foundlings, instituted by St. Vincent de Paul. It contains two hundred cradles, and one hundred and fifty beds for the nurses. In order to be allowed to visit it, it is necessary to make an application by letter to the Director.

Continuing along the Rue d'Enfer we arrive at the *Barrière d'Enfer*, on the other side of which is the terminus of the railway which runs to Sceaux and Fontenay-aux-Roses, two pretty suburbs.

The *tour*, intended for the reception of any infants whose parents might think fit, or find it necessary, to leave them there, was abolished some time since; and in order to procure admission for their children, parents were obliged to present them personally at the hospital. It was found, however, that an increase in the

number of infanticides was caused by this change in the system, and the *tour* was accordingly re-established.

The *Catacombs*, which are close to the Barrière d'Enfer, cannot be visited, permission to enter them having been for some time past refused, in consequence of the frequent falls of earth which take place within them. The catacombs were formed out of exhausted stone quarries, and were consecrated in 1786 for the reception of the bodies from the *Charnier des Innocens* and other burial-places, which at that period were attached to the churches, and existed, as in some other capitals at the present moment, in the very heart of the city. The catacombs are said to contain the remains of one hundred thousand bodies.

CHAPTER XII.

FROM THE LUXEMBOURG TO THE VAL-DE-GRACE, PLACE DU PANTHÉON, AND THENCE TO THE SORBONNE AND THE HÔTEL CLUNY.

At the end of the Rue Val-de-Grâce, which runs out of the Luxembourg Gardens, near the southern entrance, is the hospital of that name. It is situate in the Rue St. Jacques. The *Abbey of the Val-de-Grâce* was founded by Anne of Austria, wife of Louis XIII., as a thanksgiving for the birth of a child, which she had been anxiously expecting during twenty-two years.

The abbey was closed under the first Republic, and was turned into a military hospital by the Emperor. It contains one thousand five hundred beds, and none but military patients are admitted. Visitors are not admitted, unless provided with a permission from the general commanding the first military division.

The *Church of the Val-de-Grâce* merits especial notice. It is surmounted by a dome, which is one of the highest, and certainly one of the most beautiful, in Paris. Some of the sculpture of the interior is very remarkable. The painting in fresco on the dome is by Mignard, and is supposed to represent the Abode of the Blessed. This dome has been celebrated by Molière in his well-known epistle to Mignard.

On coming out of the Val-de-Grâce, the visitor had better turn down the Rue St. Jacques to the right, and continue as far as the Place du Panthéon.

The *Panthéon*, as the edifice in the centre of the Place of that name is still called, is only known to the present moral and religious Government as the *Church of Ste. Geneviève*. Its foundation is attributed to Clovis, who, after the battle of Tolbiac, is said to have yielded to the solicitations of Queen Clotilde and Ste. Geneviève, and to have built a church in honour of St. Peter and St. Paul on the spot where the Panthéon now stands. In 512 Ste. Geneviève was buried in it, and from that time the church was named after her. In 1764 Louis XV., in fulfilment of a vow which he had made during his illness at Metz, had the church rebuilt by Soufflot.

The interior of the Panthéon represents a Greek cross, composed of four naves, which are united in the centre by the dome.

Those persons who judge of buildings by their magnitude, will admire the Panthéon when they hear that it is 360 feet in length and 260 in breadth. The columns of the façade are upwards of 60 feet in height and upwards of 6 feet in diameter, and the triangular pediment which they support is 105 feet in length and 22 in breadth.

The bas-relief on the tympan, by David of Angers, represents France crowning her great men. On her right are Fénélon, Malesherbes, Mirabeau, Voltaire, Rousseau,

Lafayette, Carnot, Manuel, Monge, Laplace, Cuvier, David, Bichat, &c. ; on her left, Napoleon and the representatives of the Republic and the Empire. Figures of History and Liberty, placed at the feet of France, are seen inscribing the names of the celebrated men. Before the Panthéon was restored to the Catholic religion, the following inscription was seen on the frieze : "*Aux grands hommes, la Patrie reconnoissante*" (To her great men, their grateful country). The bas-reliefs of the portico represent Genius, Civic Courage, Science, &c. It is said by those who have ascended to the top of the cupola, that in order to do so it is necessary to walk up 475 steps.

The chief ornament of the interior of the Panthéon is the *Apotheosis of Ste. Geneviève*, by Gros.

In a subterranean chapel, at a depth of about 20 feet, are the tombs of Soufflot, Voltaire, Rousseau, Bougainville, Marshal Lannes, &c. Mirabeau and Marat were also buried there, but after the reaction of Thermidor their remains were removed in accordance with a national decree.

In June, 1848, the Panthéon was the scene of a desperate conflict between the insurgents (many of whom belonged to the twelfth legion of the National Guard, which had declared for the insurrection) and the *Garde Mobile*, united with the troops of the line. The insurgents could only be dislodged from their position by the artillery, many of whose balls injured not only the colonnade, but also the interior of the edifice. The general who commanded the *Garde Mobile* was mortally wounded in the attack.

At No. 8 in the Place Ste. Geneviève, or Place du Panthéon, is the Ecole de Droit, which was built by Soufflot, the architect of the Panthéon.

The *Library of Ste. Geneviève*, close to the Ecole de Droit, will be recognised by the lightness of its structure and the interminable list of names, more or less

literary, which adorn its exterior. It was founded by the canons of St. Vincent de Senlis, who occupied the abbey of Ste. Geneviève. The public are admitted to it from ten to three in the morning, and from six to ten in the evening. This is the only library in Paris which is open at night, when it is accordingly crowded to excess. Its attractions for the hasty visitor consist in the portraits of the Kings of France, from Philip the Bold to Louis XV., a painted cupola by Restaut, a plan of Rome in relief, and a copy of Raphael's *School of Athens* (at the head of the staircase). It contains 250,000 volumes. (See Chapter VIII., "Libraries," p. 69.)

Also in the Place du Panthéon, or rather in the Rue de la Montagne Ste. Geneviève, is the *Church of St. Etienne du Mont*. This church, which has borne in succession the names of Notre Dame, St. Jean du Mont, and its present one of St. Etienne, is one of the oldest and most interesting in Paris. The first stone of the façade, which is remarkable for the richness and mixture of its architecture, was laid in 1610 by Marguerite of Valois, the first wife of Henry IV., who purchased the honour with the sum of 3000 livres.

One of the most remarkable things in the church of St. Etienne is the *jubé*. The *jubé*, which is only seen in ancient churches, was the name given to a kind of bridge which separated the nave from the choir, and supported a pulpit or desk from which the gospel was read. Before reading, the deacon or sub-deacon asks the officiating priest for his blessing, commencing thus : "*Jube, Domine, bene,*" &c., whence the derivation of the name given to the reading-desk. The *jubé* of St. Etienne is one of the finest in France, from the boldness of the structure no less than from its excellent state of preservation.

The pulpit, or *chaire à prêcher*, is one of the finest in Paris. Its panels, which are ornamented with bas-reliefs, are separated by figures of Virtue ; on the sounding-

board is an angel summoning the faithful; and the whole is supported by a colossal statue of Samson kneeling on a lion and holding in his hand the jaw of the ass.

The stained-glass windows date from the sixteenth century. The most celebrated of them are the two which represent of the *Descent of the Holy Ghost* and the *Martyrdom of St. André*. Among the most remarkable of the pictures in this church we may mention *St. Peter healing the Sick* by Jouvenet, the *Preaching of St. Etienne* by Abel de Pujol, *Ste. Geneviève praying to Heaven for the calming of a Storm* by Grenier, and the *Death of St. Louis* by Rouget. The chapel of the Virgin contains the *Annunciation* and the *Adoration of the Magi* by Caminade, and the *Invocation to the Virgin* by Schnetz, in which the artist has endeavoured to place at the feet of the Mother of the Seven Grievs a representation of all the evils by which humanity is afflicted.

Several celebrated persons are buried in the vaults of St. Etienne—amongst others, Lesueur the painter, Racine, and Pascal. The epitaphs on the two latter are seen in the church near the door of one of the vestries. The epitaph on Racine, composed by Boileau, was taken from the ruins of the Church of Port Royal in 1800.

In one of the oldest of the chapels is a sarcophagus of stone, and generally surrounded by a number of wax candles, which have been placed there as offerings. An inscription informs us that Ste. Geneviève (the patroness saint of Paris) was buried in it, and that she remained in it for 120 years, when her remains were placed in a shrine made by St. Eloi. The chapel contains *ex-voto* offerings of all kinds.

At No. 71 in the Rue de la Montagne Ste. Geneviève is the *Polytechnic School*. It was established in the second year of the Republic, in the buildings belonging to the ancient College of Navarre. The façade, which

has been only lately erected, is ornamented with bas-reliefs representing all sorts of machines, for peace as well as for war, and with five medallions containing the portraits of Legrand, Laplace, Monge, Berthollet, and Fourcroy.

The Polytechnic School is intended for the formation of civil and military engineers, and officers of artillery. The course of study lasts two years, and the charge per year for each pupil is 1000 francs (40*l.*). The examination of candidates for admission is severe, especially in mathematics. No pupil is admitted under the age of sixteen or above that of twenty-two. In order to visit the establishment it is necessary to have a permission from the Superintendent of the School (*Commandant de l'Ecole*), which can be easily obtained on application by letter.

The Rue de l'Ecole Polytechnique (opposite the school), and its continuation, the Rue St. Hilaire, lead to the Place Cambrai, and through it to the Rue St. Jacques.

At No. 1 in the Place Cambrai is the entrance to the *College of France*. The College of France was founded by Francis I. in opposition to the Sorbonne and its dogmatic system of instruction, but the civil wars which afflicted France during the close of the sixteenth century put a stop to its development. Henry IV., at the close of his reign, formed the project of erecting a new college: he was engaged in carrying it out when he was assassinated. The building was continued under Louis XIII.; and in 1774 it was almost entirely renewed, and finally completed. Twenty-three professors are attached to the college, and lecture there publicly on astronomy, mathematics, physics, medicine, chemistry, natural history, comparative jurisprudence, and political economy; archæology, and the Hebrew, Chaldean, Arabic, Persian, Turkish, Mantchou-Tartar, and Sanscrit languages; Greek and

Latin literature, and philosophy ; French and modern European literature, modern philosophy, &c. There is also an honorary professor of the Slavonic language and literature. The course of lectures on each subject, with the name of the professor, is announced for some time before the delivery takes place, and any one is at liberty to attend them. Among the professors at present attached to the College of France, the names of Magendie, Michel-Chevalier Ampère, Philarète Chasles, Cyprien Robert, and others, will be familiar to most Englishmen who pay any attention to contemporary science or literature.

Ascending the Rue St. Jacques, and taking the first turning on the right, we arrive at the Place de la Sorbonne.

The *Sorbonne* is composed of the Faculties of Science, Letters, and Theology. The lectures here, as at the College of France, are free. The annual distribution of prizes to the pupils of the different colleges of Paris takes place in the amphitheatre of the Sorbonne.

The Sorbonne was founded in 1252 by Robert Sorbon, the confessor of St. Louis. Its reputation was European for nearly five hundred years, commencing from the fourteenth century. The building was restored at the commencement of the seventeenth century by Cardinal Richelieu, who then reconstructed the Church of the Sorbonne, which had been founded at the same time as the college, and had been already rebuilt in 1326. In the interior of the church is the Cardinal's tomb.

The street by the side of the Sorbonne, running out of the Place in a parallel direction to that of the Rue St. Jacques, leads to the Rue des Mathurins, in which is the Hôtel Cluny.

The *Hôtel Cluny* is the only remaining portion of the ancient Palais des Thermes, which, fourteen centuries ago, occupied the whole of the space between the Rue

de la Harpe and the Rue St. Jacques, and between the Place de la Sorbonne and the Rue du Foin. The Palais des Thermes is said by some to have been founded by the Emperor Julian, who shared the Imperial power with Diocletian ; and by others, to have been built by the Gauls at the commencement of the fourth century. The only thing certain about it is, that it was finished in 365, and that the Emperor Valens resided in it during the winter of that year. It was for a long time the residence of the kings of France of the first race ; but during the domination of the second race it was almost entirely destroyed by the Normans during one of their incursions.

In 1334 the Abbé of Cluny purchased a portion of the remains of the old palace, and named it the *Maison*, or *Hôtel de Cluny*.

During the reign of Henry III. a company of players were allowed to establish themselves in the Hôtel Cluny, and their representations (the price of admission to which was fixed at four sous) were so successful, that, according to a writer of the period, "the five best preachers in Paris could not all together collect so many people to hear their discourses."

In 1625 the Abbess of Port Royal bought the Hôtel Cluny, and established herself in it with her nuns. Afterwards it passed through various hands, until at last the Government purchased it from M. Dussomerrard, a celebrated antiquary, who had made it a most interesting museum of mediæval antiquities. Admission with passport from eleven to four on Wednesdays, Thursdays, and Fridays ; and to the public in general on Sundays.

CHAPTER XIII.

FROM THE HÔTEL CLUNY THROUGH THE RUE ST. JACQUES,
AND DOWN THE RUE ST. VICTOR AND THE RUE MOUFFETARD,
TO THE GOBELINS TAPESTRY MANUFACTORY
AND THE JARDIN DES PLANTES.

THE present chapter deals with the worst part of Paris. The streets through which we have to pass are dirty in the extreme, and the appearance of the people who inhabit them is in harmony with that of the streets. Still there are churches in the Rue St. Victor and the Rue Mouffetard which are worth visiting; and although the Jardin des Plantes can be reached by the line of Quais, the Rue Mouffetard must be submitted to by those who wish to see the Gobelins, for the simple reason that the Rue Mouffetard is the street in which the Gobelins is situate.

The Rue des Mathurins leads into the Rue St. Jacques. The first turning on the right out of the Rue St. Jacques is the Rue des Noyers, which leads to the Place Maubert, out of which, in a south-eastern direction, runs the Rue St. Victor.

At 104 in the Rue St. Victor is the *Church of St. Nicholas du Chardonnet*, so called from the *chardons* or thistles, with which the ground on which it stands was formerly covered. It contains pictures by Mignard, Lebrun, and Lesueur. In one of the chapels is the tomb of the mother of Lebrun the painter. She is represented coming forth from her grave at the sound of the last trumpet. Lebrun's monument consists of a pyramid, at the bottom of which is his portrait by Coysevox.

The sixth turning on the right out of the Rue St. Victor is the Rue des Fossés St. Victor, which passes

by the side of the Ecole Polytechnique and near the Panthéon, and enters the Rue Mouffetard.

At 161 in the Rue Mouffetard is the *Eglise St. Médard*, which possesses a dead Christ by Van Dyck, and a Ste. Geneviève by Watteau ! who will probably appear before the visitor, for the first time, in the character of a religious painter. In the cemetery attached to the church of St. Médard the sect of the *Convulsionnaires* was formed, in 1727. On the tomb of the deacon Paris miracles were said to be performed, and it was even found necessary for the police to interfere for their prevention. The *Convulsionnaires*, when in states of ecstasy, inflicted upon themselves, and upon one another, the most horrible tortures ; from which, however, they seemed to derive the greatest delight. (See Dulaure's *Histoire de Paris*.)

At 270 in the Rue Mouffetard is the Gobelins Tapestry Manufactory.

The GOBELINS TAPESTRY MANUFACTORY derives its name from Jean Gobelin, who established on its site a dyeing establishment, which acquired a great celebrity. The art of manufacturing tapestry was introduced from Flanders by MM. Canaye, the successors of Jean Gobelin, and in 1655 various improvements (such as the method of dyeing scarlet) were added by M. Glucq. The establishment was considerably increased under Louis XIV., and in the present day its reputation is unrivalled, as well for the beauties of its dyes as for the art with which the most difficult designs are executed in tapestry.

The carpet manufactory of the Savonnerie was added last year to the tapestry manufactory. The carpets produced here are considered superior to all others, especially as regards the variety and correct execution of the designs. A carpet from the Savonnerie, of moderate dimensions, costs about 40,000 francs (1600*l.*). The largest carpet which has yet issued from this manu-

factory is the one which covers the floor of the picture-gallery of the Louvre. It is composed of sixty-two pieces, and is altogether nearly 1500 feet long.

The subjects of the tapestries manufactured at the Gobelins have generally been taken from the pictures of contemporary artists; amongst others, from those of Lebrun, Lesueur, Mignard, Jouvenet, Boucher, David, Girodet, Gérard, Gros, Carle Vernet, and Guérin. The subjects are at present selected from the galleries of the Luxembourg and Louvre. The value of the Gobelins tapestry is estimated at 3000 francs (120*l.*) the square yard.

The workmen, or rather artists, employed at the Gobelins, number about 130, of whom upwards of 100 live on the premises. Each of the residents has a separate habitation, with a little garden attached to it.

The dyeing establishment of the Gobelins is as celebrated as its tapestry. The chemist who directs this establishment is M. Chevreul, member of the Institute, and author of a celebrated essay on the *Simultaneous Contrast of Colours*. M. Chevreul gives an annual course of lectures (from the 15th of October to the 15th of January), in the amphitheatre of the manufactory, on chemistry applied to the art of dyeing.

It is a popular error to attribute the beauty of the Gobelins dyes to some virtue supposed to be possessed by the water of the Bièvre. Unfortunately for this supposition, the water of the Seine is now almost always made use of. Another wild theory, as regards the mode of obtaining the scarlet dye, is said, in spite of its evident absurdity, to obtain very general credence. It is maintained by the populace, that the workmen employed at the Gobelins are fed upon roast meat and Bordeaux wine, and that, thanks to the effect of this diet, the manufactory obtains a magnificent scarlet dye, while the patients arrive at an untimely end. We are told by M. Texier (*Tableau de Paris*) that

tempting propositions are constantly made to the directors of the Gobelins by men who are tired of life, and who volunteer to drink any number of bottles of Bordeaux which may be thought necessary by the superintendant of the scarlet department.

The first directors of the Gobelins manufactory were Lebrun and Mignard.

Amongst the most important pieces of tapestry recently executed, we may mention those imitated from the Cartoons of Raphael, *St. Paul at Athens*, the *Miraculous Draught of Fishes*, *Ananias*, &c.

In the Exhibition Room, in which the most important pieces of tapestry are placed after their completion, will be seen the *Festival of Pan* by Mignard, *Amintha and Silvia* by Boucher, *St. Bruno taking the Veil* by Lesueur, the *Massacre of the Mamelukes* by Horace Vernet, &c. This last picture (the original of which is to be seen in the Luxembourg) was commenced in 1838, and finished in 1844.

The public are admitted to the Gobelins on Saturday (with passports), from two to six in the summer and from two to four in the winter.

Descending to the bottom of the Rue Mouffetard, and continuing in the same direction, we cross the exterior Boulevard (between the Boulevard des Gobelins on the right, and the Boulevard de l'Hôpital on the left), and find ourselves at the *Barrière d'Italie*. Going to the left from the *Barrière d'Italie*, we pass the *Barrière d'Ivry*, reach the *Quai d'Austerlitz*, and if we cross the Pont de Bercy, which faces us, arrive at the Bercy itself, the great dépôt for wine. (See next Chapter.)

The *Boulevard de l'Hôpital* runs from the bottom of the Rue Mouffetard to the Place Walhubert, which is situate on the Quai opposite the Pont d'Austerlitz, and close to the principal entrance to the Jardin des Plantes. On this boulevard, in an enclosure set apart for this purpose, is held the Horse-Market, which pre-

sents a scene of interest and animation, and which has furnished Mdle. Rosa-Bonheur with the subject of one of her best paintings. The market is held on Wednesdays and Saturdays; and if the visitor should happen to have been to the Gobelins on the latter day, he cannot do better than continue his route, in the manner just indicated, to the *Marché aux Chevaux*.

Although the most agreeable way of going from the Gobelins to the *Jardin des Plantes* is along the *Boulevard de l'Hôpital*, by far the shortest is to ascend the *Rue de la Reine Blanche*, or the *Rue des Fossés St. Marcel* (both of which run out of the *Rue Mouffetard* from opposite the entrance to the *Tapestry Manufactory*), and to continue along the *Rue du Jardin du Roi*, from which the gardens can be entered.

We will suppose the latter route to be taken, in which case the *Fontaine Cuvier* (at the corner of the *Rue du Jardin du Roi* and the *Rue Cuvier*) will be noticed. The *Genius of Natural History*, surrounded by birds, beasts, and fishes, and the inscription on the tablets on the left of the statue, at once point to the zoologist and philosopher in whose honour this monument has been erected, and whose name it bears.

If the *Jardin des Plantes* be now entered, the visitor, in order to understand our description of it, must first of all traverse the garden, in the direction of the *Seine*, as far as the grand entrance (the *Porte d'Austerlitz*), or, at all events, as far as the dens devoted to the bears.

If, on the other hand, the *Jardin des Plantes* be approached by the *Boulevard de l'Hôpital*, the *Porte d'Austerlitz*, or grand entrance, is the one through which the grounds will naturally be entered. The *Jardin des Plantes*, the *Horse-Market*, and the *Boulevard de l'Hôpital*, in general, will be found described in the next chapter, in which the route laid down is a continuation of the one we have just been pursuing, the interruption here made in it being intended for the benefit

of those numerous persons whose sight-seeing for the day would end with the visit to the Gobelins, and who, if they reserved the Jardin des Plantes for another time, would, in most cases, enter it from the Quai.

CHAPTER XIV.

JARDIN DES PLANTES—BOULEVARD DE L'HÔPITAL—
ORLEANS RAILWAY STATION—HORSE-MARKET—DOG-
MARKET—HOSPITAL OF LA SALPETRIÈRE—BICETRE
AND CHARENTON—BERCY—CANAL ST. MARTIN—
BOULEVARD BOURDON—HAM FAIR—ARSENAL—
HÔTEL ST. PAUL—HALLE AUX VINS—BOOK-STALLS
—HÔTEL DES MONNAIES—INSTITUTE.

FACING the Bridge of Austerlitz, and occupying almost the same position on the east of Paris as the Champ de Mars does on the west, lies the celebrated *Jardin des Plantes*. These gardens are deservedly ranked as one of the wonders of Paris. To the scientific visitor they are invaluable. In one part of them he will find plants and trees that have taken the lifetime of a Jussieu or of a Levaillant to collect; in another, he may visit museums filled with the rarest zoological and geological specimens—collections that have been classified and completed by the united genius of Buffon, Cuvier, and Daubenton. These gardens contain the most complete botanical collection to be found in any European capital, and their museums are the wonder and admiration of the world. Of course, not one in ten out of the many thousands that are always to be found in these gardens goes there to indulge his scientific taste. The grounds themselves are exceedingly beautiful, and long

shady avenues of glorious trees make this locality the favourite resort of the inhabitants of the quarter. But such a place cannot be visited without some educational good being done. Unconsciously the most ignorant pick up some fragment of knowledge from their stroll. In fact, the Jardin des Plantes is an open-air college—a school-room of the grandest kind, where the lesson is taught from the leaves of trees instead of those from books.

In the year 1636, Guy de la Brosse, the physician of Louis XIII., obtained the consent of the King to found a garden for the cultivation of such plants as are used in medicine. At that time the grounds were quite in the country. Little by little the collection increased, and more land was required. But, unfortunately, the post of guardian of the "king's garden" was attached to that of the king's physician, and from being looked upon more as a perquisite than an office requiring any care or industry, the gardens fell into neglect. It was only in 1739, when Buffon was appointed to the directorship, that the collection grew into importance. Under the protection of that great man, improvement after improvement took place. At his suggestion, the study of Zoology and Geology was added to that of Botany. Museums were built, and scientific men despatched to all quarters of the globe in search of specimens. Soon the fame of the gardens spread, and then presents poured in from all directions. The classification of the vegetable, mineral, and animal specimens was entrusted to Daubenton and Jussieu, and a professorship of Natural History instituted.

Most Englishmen who visit these gardens complain that the collection of animals is very inferior to our own. They seem to forget that the menagerie forms but a very small portion of the attractions of the place. They were merely added to give completeness.

The principal entrance to the gardens is adorned with

a handsome iron railing, against which stand the street-venders, who speculate with cakes and nuts on the voracity of the bears and monkeys. Immediately facing you are the grounds set apart for the cultivation of medical plants. From these plentiful crops are made for the uses of the hospitals. The materials for making *tisane*, which in France is so largely prescribed as a cooling drink, are here grown in great quantities. On the benches around are seated old gentlemen, reading their newspapers and enjoying the bitter aromatic scent given off by the plants. There are plenty of chairs, too, let out at two sous the afternoon, to ladies who bring their work-baskets with them, and pass the time at their embroidery. All about are children playing, and nurses, in their bright white caps, looking after them. On each side of the gardens rise up rows of immense chestnut-trees, whose branches meeting high in the air form long tunnels of shade. There the boys' schools are taken to play. Sometimes a huge football comes bounding past you, pursued by a dozen young urchins in their college uniform, or a paper balloon sails majestically into your face, to the delight of the two or three graceful little girls who are following it.

After passing numberless flower-plots fenced in with rustic wood-work, you catch sight of a crowd leaning over the parapet of the wells in which the bears are kept. The soldiers' polished leather caps, the white-frilled heads of work-girls, the ragged-haired *gamin*, are all bending over, in adoration of the monsters below. Every now and then a shout of laughter bursts from the crowd, and you know that some boy, with a cake tied to the end of a piece of twine, has been making the bear play off its antics.

Next to the monkeys, the bears are to the mob the greatest attraction in the gardens. It is useless telling a young scamp who is leaning over the parapet in the most dangerous manner, that he might fall in and be

devoured: he doesn't care a pin for your prudent advice, but, on the contrary, sneers at you for your officious care. He knows every accident that has taken place since the bears were first brought over, and rather admires them for their ferocious actions. Caution one of those nurses who are holding their infants in highly perilous positions, that some years ago a baby fell into the den and was devoured, and she will only tell you to mind your own business.

All bears at the Jardin des Plantes are called "Martin." They derive this name from a celebrated fellow-captive. The original Martin appears, from all accounts, to have been a very prince of a bear. He was unrivalled at begging and catching in his mouth the pieces thrown to him. He is, even to this day, spoken of in the handsomest manner. He earned his glorious fame by eating up a soldier. This man saw something shining in Martin's den, and mistook it for a piece of gold. He foolishly went down to pick it up, but it only turned out to be a brass button; and Martin, taking advantage of his momentary depression of spirits, killed him, and ate him for breakfast. From that day Martin became a favourite.

Parisians walk miles to see the bears climb up the pole. They coax them to go through their performances with lumps of bread and cake. If the animals, in spite of shouts or entreaties, refuse to make the ascent, the Parisian retires to his home a sad and disappointed man. Titus has lost a day.

The monkeys ought to feel much flattered at the amount of patronage that is bestowed upon them. They live in a large iron wire cage, almost as large as a London house. They have a dead tree to climb up, and bells to ring, and in the centre is a fountain. Their residence is near to the principal entrance to the gardens. To find it you should listen for the laughter, and the sound will guide you to the spot.

The space in front of the cage is always crowded. There is no difficulty in getting a good place for seeing the sport, for the authorities have constructed a rising ground around the wire mansion. The great object of those nearest to the railings is to make the little brutes fight. For this purpose they endeavour to rouse the selfish feelings of the animals, by making one of them a present of a piece of bright cloth. Instantly the creature is chased by his companions, and the *ruses* he employs to make his escape, his screams and leaps, excite the wildest merriment among the crowd. We have seen the same mob of people stop before this cage for four hours at a stretch. We have passed them shouting with laughter on going in, and found them still enjoying themselves as we were leaving the gardens.

The cages of the lions, tigers, &c., are always closed at three o'clock. The collection is not a very numerous one. There is an Algerian lion, living on the best terms of friendship with a little dog. The tiger is small and sickly, with a melancholy expression of countenance, as if he did not consider Paris the gayest city in the world. These dens are to the right on entering from the Seine. Close by are the cages of the elephants and giraffes. The first time a giraffe arrived in Paris it created an immense sensation. The whole populace flocked to see it. Vaudevilles were written about it, songs and music composed about it, and coats and bonnets named after it. However, its popularity was but short-lived. It died a few years since totally neglected by its many friends, and the next batch that arrived were walked into the abode of the former favourite, with no more ceremony than if they had been cows going to the milking-place.

Close by are the serpent and the parrot-rooms, both well worth the exertion of a visit. On the way there you will pass the abode of the wolves. One of these

creatures is held in high esteem, from the fact of his having once effected his escape. The cowardly manner in which he surrendered is the only thing known against him, for he merely bit one keeper in the hand, and did not even get clear of the gardens. If he should ever have another opportunity, it is to be hoped that he will behave in a more gallant style.

On the eastern side of the garden is the famous Labyrinth, with the *belvédér* in the centre,—a lofty summer-house erected on a mound, from which an excellent view of Paris may be obtained. There is an old gentleman there with a telescope, who will for a trifle point his instrument on any building, street, or house in the city. He is quite as clever as any of the Greenwich pensioners to be found near the Observatory. Many elderly gentlemen, who from long practice have learnt all the mysteries of the maze, prefer reading their papers perched up in the *belvédér*.

Before leaving, the wonderful Cedar of Lebanon is deserving of a visit. It is a beautiful tree, stretching out its long arms in all directions over the immense space it has carpeted with its own leaves. Its dark-green foliage rises up in the centre of its companions, rendering them almost colourless by comparison. Nobody, to look at it, would imagine that the huge mass had been brought into France in the hat of the naturalist Jussieu. An unfortunate accident has deprived this tree of its top. An eagle had escaped, and one of the keepers fired at the bird, but missed it, and brought down the upper branches of the cedar. It has been falsely said that this act was wantonly done during the Revolution, by some infuriated Republican, and the libel arose, most likely, out of the fact of the tree having been deprived of its crown.

At the end of the Garden, running parallel with the Rue Saint-Victor, are the Museums of Zoology, Geology, Comparative Anatomy, and Botany.

On leaving the elm-groves that surround the *bel-vêder*, you catch sight of the two immense hot-houses that contain the collections of exotic plants. They are veritable crystal palaces, constructed with much beauty of design, and startling from their immense size. From the steam collected on the glass you know that the temperature within must be excessive. Nothing is more beautiful than the interior of one of these glass-houses. It is difficult to obtain admission, but whatever labour it may cost you, the visit will amply repay the trouble.

It is only requisite to show your passport to be allowed to enter the Museum. The days for visitors are Tuesdays and Fridays, from two until four. Scientific gentlemen are permitted to enter with the students. All the zoological specimens are stuffed with the greatest care, and scientifically arranged. A ticket is suspended from each specimen, stating where it is found, and the book in which the best description is given. Here also are to be found the collections that have immortalised the name of George Cuvier. Altogether the Museum contains nearly 50,000 different specimens.

The cabinet of Comparative Anatomy is open only on Mondays and Saturdays, and it is necessary to obtain a ticket of admission. This is easily procured at the English Embassy. Among other curiosities are the skeleton of Soliman-el-Haleby, the assassin of General Kléber, — of Bébé, the celebrated dwarf — of Stanislaus, king of Poland, — and of the well-known Hot-tentot Venus. The greatest curiosity of all is the skeleton of Ritta-Christina, a young lady who could boast of two heads. She was born in Sardinia, the 12th March, 1829. Each head had a separate chest, but the remainder of the body was perfect. It was thought necessary to baptize both heads — one was called Ritta, and the other Christina. Ritta (the head on the right), was of a melancholy and sickly disposition,

whilst Christina enjoyed excellent health, and passed the whole day in laughing. Ritta fell ill, but Christina paid little attention to the sufferings of her sister-head, and laughed on and played with her mother in the happiest manner. At last Ritta died, and a few minutes afterwards Christina, with a loud scream of agony, expired.

There is also a collection of Skulls, that belonged to the celebrated Gall. Amongst other specimens are the heads of General Vurmser, the German poet Alxinger, the assassin Papavoine, and the greatest thief that ever lived, Cartouche.

The Botanical Museum is wonderfully perfect in its arrangement and quantity of specimens. It can only be visited on Thursdays, from two to four.

The Mineralogical Museum contains a very precious diamond, one of the largest in the world. It also contains several other precious stones of immense value.

The Library is open to the public from eleven to three every day in the summer, and three times a-week in the winter. It possesses a very curious collection of paintings on vellum. This collection was commenced in 1640, by the command of Gaston d'Orléans, in order to represent the different plants of value reared in his garden at Blois ; and it contains upwards of five thousand illustrations, all by the best artists of the period.

When the Allies entered Paris, the Prussians sought permission to be allowed to encamp in the Jardin des Plantes. But for the entreaties of Humboldt, who, fortunately, was in Paris at the time, there is no doubt the permission would have been granted. The spot made sacred by the genius and labours of Buffon, Cuvier, Flourens, Saint-Hilaire, and Jussieu, thus narrowly escaped becoming the camp of men who would have thought little of felling the finest trees to supply their night fires, and who would have felt no more reverence for the museums and their wonders than

if they had entered a curiosity-shop whilst pillaging a town.

On leaving the gardens, turn round by the Place Walhubert, and then take the first turning to the right. You are now on the Boulevard de l'Hôpital, in which is situated the celebrated hospital for mad women, *La Salpêtrière*. On your road to this institution you will pass the terminus of the Orleans Railway. The building is handsome, and conveniently arranged. The court-yards, in which are stowed away, previous to their being removed to the Halle aux Vins, the casks of wine that are brought up from the vineyards of Orleans, should be seen if you have a half-hour to spare. A few steps further and you have reached the gates of the Salpêtrière.

This lunatic asylum receives female patients only. Its system of treatment is as gentle as even the good Pinel could have desired. All the atrocities formerly practised within these walls have been abolished, the subterranean cells filled up and flowers planted on the ground they occupied, the chains laid aside, and handsome corridors, protected by a slight railing, employed in their stead. It is now (thanks to Pinel) a recognised fact, that the word of reproach has as much effect upon these poor mad women as the smack of the whip; and that, instead of using the strait waistcoat, the best way of keeping the hands out of mischief is by teaching them to turn a spindle. All the terraces that you see in the gardens have been built up by madmen from Bicêtre. Monsieur Ferrus, the humane medical governor of that hospital, had been making several experiments upon his patients, by employing them at out-door work. He asked permission to have the works proposed for Salpêtrière entrusted to him: at first he was refused. The answer was, that the experiment was too dangerous—the responsibility too great. Sixty madmen marching through a city were said to be very different

persons from sixty madmen working in the fields away from noise, or anything that could in the least excite them. But, fortunately, the philanthropic doctor begged on, with an obstinacy that at last conquered the opposition of the Government. Shortly afterwards a band of men, dressed in grey, and carrying spades and pickaxes on their shoulders, were marched out of Bicêtre, and, much to the alarm of the inhabitants of the Boulevard de l'Hôpital, conducted by only three keepers to their work at La Salpêtrière. But the experiment answered most successfully. Not the slightest disorder took place; the men arrived at six in the morning, and left at six at night, behaving as peacefully as if they were the sanest of Parisians. In fact, one afternoon Monsieur Ferrus had an opportunity of personally judging of the propriety of his patients' conduct. He had gone out to meet the band returning home; to his surprise he found them resting on the road-side, chatting together. He asked, in some alarm, what had become of the overseers; the men pointed to the nearest public-house, and there the doctor found the guardians in a state of semi-intoxication.

The changes that, under Pinel, Esquirol, and Ferrus, had taken place in the treatment of the male inmates of Bicêtre, inspired the medical guardians of La Salpêtrière to make similar experiments. The old dungeons were removed, and handsome corridors and rooms built up in their place. Pure air and freedom of limb were at last granted to the patients,—they were at liberty to walk about the terraces and gardens, and to some the care of the flower-beds was intrusted. In the year 1831 Mons. Falret, one of the medical attendants of the asylum, opened a school for the idiots in the hospital: at first, only 84 out of the 400 in the building were chosen as students. He made the most able of the girls repeat fables, or a verse or two, and, as he had expected, the others were seized with a desire to imitate the efforts

of their more intellectual companions. Some years later an attempt was made to teach the girls music and singing. Mons. Falret had hitherto borne the expenses of his humane experiments himself, but now the Government consented to aid him. Pianos were purchased, classes formed, and then again the charitable attempt was crowned with success.

In this hospital the cells appropriated to the dangerous lunatics are separated from the other buildings. These cells have more the appearance of labourers' cottages than of anything else. They are built in the Swiss style, with large projecting eaves. In another part of the grounds are pavilions, inhabited by three or four patients. The strong rooms where the raving patients are kept are built with every care for the inmates. In front of them are the beds of the keepers, so that, should any accident occur during the night, they are on the spot to lend their aid.

In the Salpêtrière some of the patients have been placed there by their friends, who pay yearly sums for maintenance and medical attendance. Of course the quality of the board depends upon the amount given. The highest payment of this kind is about 70*l.* a-year.

Crossing over to the other side of the Boulevard de l'Hôpital you enter the *Horse-Market*. This place is the Smithfield of Paris, and from all accounts the jockeys that infest the locality as quite as sharp, quite as clever at swindling and lying, as our own horse-dealers. This market was first established in 1564. It then stood on the site of the Hôtel des Tournelles, which had been pulled down in consequence of Henry II. having been killed within its walls, whilst fighting in a tournament. Afterwards Henry IV. removed it to the spot which is now known as the Place Royale. In 1642 François Barajon, the king's apothecary and valet, obtained permission to establish a horse-market, and fixed upon the ground occupied at the

present day. Each horse sold pays a royalty of five pence to the city. Horses of value are never sent to this place. Worn-out omnibus-horses, whose collar-bones have been strained and hoofs knocked to pieces in pulling the huge vehicles over the uneven stones of Paris; public cab-horses, too weak and emaciated to be licensed by the police; animals that are too vicious to be of any use to their driver for the time being—these are the usual kind of stock to be met with. At the entrance to the grounds is a stone trough filled with water. This is one of the favourite rendezvous where appointments are made or bargains struck. On each side of it are two long avenues of trees, under whose shade are ranged the horses to be sold. The long lines of stalls are only broken by the little square counting-houses of the dealers. At the extreme end is a steep mound of earth built up in a semicircular form, and rising gradually to the centre. This bridge is used for testing the strength of the animals. They are harnessed to a heavy cart, and men hang on behind, whilst the dealer, whip in hand, forces the brute to make the ascent. Of course it is only used for testing the strength of the cart-horses. The trotting-ground lies in the avenue beneath.

A volume might be written about the tricks and cheats that have been practised in this market. Many a man has repurchased, at a comparatively dear price, the horse that he had but one hour before sold at a merely nominal sum. Others have bought horses, whose beautiful colour has run off with their perspiration. A favourite plan of selling an unsound beast, without telling a lie, is to make use of a *jeu-de-mot*. The purchaser asks if the animal has any defect; and the vender replies, "*Il boite et mange bien.*" On this assurance, and as the appetite of a horse is a kind of guarantee of his health, the bargain is struck; and a day or two afterwards the owner discovers that his

beast is lame. Sometimes, however, a good animal may be met with. The Flemish and Normandy cobs are to be had for about 20*l.*, and beautiful creatures they are, both strong and hardy. The small Corsican horses are also very handsome, and not high in price ; but for an English or Spanish horse, the private dealer is the only person on whose word any reliance can be placed, and then, perhaps, in one instance out of ten, you may not be deceived.

Close by is the *Dog-Market*. It will scarcely repay the trouble of crossing over to see it. The market is held on Sundays ; and should any visitor lose his dog during his stay in Paris he had better, instead of advertising for it, walk up to the Boulevard de l'Hôpital and call out the name of his favourite, when most likely he will perceive it struggling to break its chain and rush up to its master.

As you have now seen all that is worth looking at on this side of the water, you had better return to the Pont d'Austerlitz, and take the road to Bercy. If you have a few hours to spare, you may as well drive to *Bicêtre*, and see the celebrated Mad-house. It is situate on the road to Fontainebleau. To those who have read the life of Pinel, this place will be replete with interest. It was there that the grandest experiment in humanity that man ever thought of was tried, and succeeded. We have no space to enter into the details of all that Pinel did to render the maniac's existence less terrible ; it is rather our province to give all the information we can of the establishment as it now stands.

Very few of the patients are kept in restraint. It is only on their first arrival that it is ever found necessary to use force, and then it is free from the brutality that, in olden time, accompanied it. The patients have their music classes, their library, their gardens, and their farm. This farm was purchased at the humane

suggestion of Monsieur Ferrus. It was one of Pinel's maxims that "muscular activity and mechanical employment ought to be the principal remedies with mad people." It had been noticed at Bicêtre, that when the patients had been induced to work at the pumps that supply the cisterns of the hospital, they slept soundly at night, and improved in health and manner. Monsieur Ferrus had employed the inmates at every occupation he could think of. The carpenter's work, the painting, the cleansing of the hospital, were all performed by lunatics. But there was not sufficient work to employ them all. He heard that the farm of Sainte-Anne, an extensive property a mile and a half distant from Bicêtre, was to be sold; and, after many entreaties, persuaded the Government to purchase it. It is now tilled solely by madmen. They enjoy the labour extremely; and so profitable has the speculation been, that, after paying all expenses, the farm returns a handsome income to the exchequer of the hospital.

At Charenton, not far off from Bicêtre, there is another asylum. It is curious as a piece of architecture, but the internal arrangements are very similar to those practised at the hospitals we have described.

Immediately beyond the Pont d'Austerlitz lies *Bercy*. The town extends along the banks of the Seine. It is the great dépôt for wines. The shore is covered with casks waiting for the purchaser. Nearly all the wine-shops in Paris obtain their wine from this quarter. The dealers, with their bright silver cups and armed with their gimlets, loiter about the place, ready to show their samples, without waiting for tasting orders. Anybody with a good coat to his back, who looks as if he could pay for a cask, may have as much wine as he likes, if he be willing to trick the merchants by pretending to be a difficult purchaser.

A great quantity of the logs of wood burnt in Paris fire-places are kept at Bercy. The huge rafts that float

down with the tide from the forests about Orléans are stopped when they arrive here, and piled away to get dry from their journey. The men who, waist deep, wade through the water to collect these logs, are called *débardeurs*. Their costume consists of a loose shirt, and wide trousers fastened tightly round the hips. This dress, from the facilities it offers for the free use of the limbs, has been seized upon by the Parisians, and twisted into the costume so often seen at the bal masqué of the Opéra. From the cheapness of the wine sold in this locality, as well as from the fact of its being above-bridge, gentlemen of an aquatic turn of mind delight in rowing or sailing about its waters. On a regatta day the houses are ornamented with flags, and the dining-places prepare for countless visitors. The most celebrated restaurant is that known as the "Taverne des Canotiers."

We now retrace our steps towards Paris. Passing by the Canal St. Martin, crossing the little bridge built over it, we stop for a moment on the Boulevard Bourdon. Every Easter a fair, which lasts for three days, is held on this Boulevard. The only wares sold are hams, sausages (Mayençais, Lyonnais, or Arlésian), salted or dried tongues, bacon, and lard.

On this Boulevard is also situated the Arsenal, a long, strong-looking building, whose strange prison-like appearance excites the curiosity of the looker-on. The first arsenal built by the city of Paris, in 1396, occupied the same site as the present one. It was then used as a magazine for cavalry stores. It contained powder-mills and cannon-foundries. Under the reign of Louis XIV. all the war ammunition was removed, the king considering that the temptation was too great to be withstood by his turbulent people. The first cannons made in France were cast on this spot in 1438.

If we once more cross the Seine, we shall find ourselves in front of the iron railings of the *Halle aux*

Vins. This market was commenced by Napoleon, and finished under the Restoration. It is divided into streets, called after different wine-producing counties. The cellars are immense, and more than 400,000 barrels may be stowed away in them.

The next place of importance in this quarter is the *Hôtel des Monnaies*. Under the first kings of France the Mint always formed part of the palace. When the monarch travelled, the officers and workmen connected with the manufacturing of his coin followed him, probably in order to keep him constantly supplied with ready money. By an edict of Charles the Bald, in the year 864, the city of Paris was added to the list of those towns which enjoyed the privilege of fabricating their own coins. The building in which this manufacture was carried on was then adjoining the palace. It was afterwards removed to the street called, even to this day, the *Vieille Monnaie*; subsequently a large tract of ground was purchased by the city, an architect of the name of Antoine was appointed to send in his plans, and the present edifice was the result of his labour.

The machinery employed is very perfect. In ten hours 20,000 pieces of five francs are made ready for circulation. The value of the money that is each day struck off amounts to 800,000 francs. Upwards of two hundred persons are employed in the manufacturing of copper coin.

Hurrying along the Quais, we observe that the stone parapet has been seized upon by the street-booksellers, and converted into stalls. So completely have these librarians established themselves, that they no longer carry home their stock-in-trade at the close of the day's sale, but lock up their stalls at night, the process of putting up the shutters consisting in pulling down a lid. Books on fortune-telling, books of travels, medical and scientific works long since rendered valueless by subsequent editions, form the staple of these literary

treasures. If the stallman has a good work to sell, he generally asks the same price as the shopkeeper. The best things that are sold at these places are the prints and lithographs. You may see wood-engravings by Gavarni marked at three-halfpence, and some of the beautiful etchings from the *Artiste* ticketed at prices lower than those asked by the London hawker for the trash he exhibits in his inverted umbrella. These Quais are in some respects the Paternoster Row of Paris.

En route you also pass *La Vallée*—a square-built market, where everything may be purchased, from a leg of mutton to a singing canary. The interior is worth peeping into, if only to see the caps and costumes of the women behind the stalls. Since Louis Napoleon has been on the throne of France these ladies have obtained a wide-spread renown. The interior of this building has somewhat the appearance of a barn, but it is cleanly, and the provisions are temptingly arranged. The principal delicacies to be obtained here are poultry, haricots, and butter.

The next building that will attract the attention of the visitor is the *Institute of France*. On the 6th of March, 1661, in one of the rooms of the strong fortress of Vincennes, lay the Cardinal Mazarin, preparing for death. He sent for his notaries and bid them take down his will. He declared that he had long determined to expend the greater part of his wealth in works of piety and charity, and added that he could not think of a better way to spend his money than by founding a college. Accordingly the *Collège des Quatre Nations* was instituted. Louis Leveau sent in the designs for the building in 1665, and this building is at present occupied by the Institute.

Several of the French academies were broken up during the first Revolution, their libraries destroyed, and the members obliged to fly. Napoleon, on ascending the throne, reorganised these learned bodies, and

collected them together under the title of the "Institute of France." The most important of them all is the "Académie Française."

The Académie Française is composed of forty members, and is (incorrectly) supposed to represent French literature. At present, about half of the members are literary men, the other half consisting of mere politicians of more or less celebrity. Of these literary members, again, more than half are professors or political men, who have adopted literature simply as a means.

The Académie Française has always been the systematic opponent of literary innovations. Like Brid'oison, it believes above all in "*la forme*." It condemned Corneille, and for a long time refused to recognise Victor Hugo. So much with regard to its appreciation of tragedy.

In comedy, France has only had two men who excelled in the creation of character—Molière the dramatist, and Balzac the novelist. Neither of these writers belonged to the French Academy.

CHAPTER XV.

THE BARRIERS.

PARIS is surrounded by barriers, at all of which an *octroi* is charged on provisions brought into the city. Accordingly, the faubourgs outside the barriers are inhabited almost entirely by working men, who reside there for the sake of economy. The wine obtained at the barriers, the cheapness of which appears to have delighted a great many tourists, is low-priced and bad at most places, although at one or two restaurants of reputation it is expensive and excellent.

Starting from the Bastille, and commencing the tour of Paris in a northerly direction; we come first of all to the *Barrière de Bercy* already described. Near the barrier is the Château de Bercy, which was built from the designs of François Mansard.

After the barrier of Bercy we arrive at that of *Charenton*. Near Charenton is Charenton St. Maurice, where Henry IV. built a château for Gabrielle d'Estrées, which is still in existence. The other barriers will be arrived at in the order in which we mention them.

The *Barrière de Reuilly* has no particular attraction. In its neighbourhood is the Cimetière Picpus.

The *Barrière* of *St. Mandé* is close to the pretty village of that name. At St. Mandé Armand Carrel was shot in the unfortunate but inevitable duel in which he was engaged with M. de Girardin.

The *Barrière de Vincennes*, or *du Trône*, is the scene of a perpetual fair; and a special one, devoted to the sale of gingerbread, takes place there every Easter. The Place du Trône derives its name from the throne which was erected there by the town of Paris, and on which Louis XIV. and Marie-Thérèse sat in state to receive the homage of the people.

The *Barrière de Montreuil* is without interest.

The *Barrière des Amandiers* is close to the cemetery of Père la Chaise. (*Vide* page 172.)

The *Barrière des Trois Couronnes* derives its name from a cabaret which formerly existed in the neighbourhood.

The *Barrière Ramponneau* owes its title to a restaurant, of which the celebrated Ramponneau was the proprietor.

The *Barrière Belleville* is close to the village of that name, whose *pucelle* must be familiar to those misguided persons who study Paul de Kock. Foreigners sometimes visit the *ginguettes* at Belleville on a Sunday evening, under the pretence of studying the manners

and customs of the working classes. Near Belleville are the heights of St. Chaumont, from which a desperate resistance was made to the Allies previously to their entrance into Paris in 1814.

The *Barrière du Combat* derives its name from the fights between dogs and various other animals that used to take place there, and which were prohibited under Louis Philippe. One of the worst scenes in Jules Janin's *Ane Mort*, which no butcher can read without delight, is laid at this barrier.

On the right of the *Barrière du Pantin* is the basin of La Villette. Beneath it runs the Canal St. Martin.

The *Barrière de la Villette* stands at the end of the Rue du Faubourg St. Martin. In a little cabaret at La Villette, called "Le petit Jardinot," the capitulation of Paris was signed in 1814.

After the *Barrière des Vertus* (so called from the convent of Notre Dame des Vertus) comes the *Barrière St. Denis*.

After passing the station of the Northern Railway we arrive at the barriers of *Rochechouart*, *des Martyrs*, *Montmartre*, and the *Barrière Blanche*.

At the *Barrière Rochechouart*, the establishment of le Petit Ramponneau is worth seeing. More persons dine there (and at a lower price) than at any other restaurant in the world.

At the *Barrière Clichy* the excellent restaurant of the Père Lathuile (already mentioned as the headquarters of Marshal Moncey when Paris was invaded in 1815) should be visited. Horace Vernet's picture in the Luxembourg has helped considerably to make the fortune of this establishment.

By the side of the *Barrière Monceaux* is the beautiful park of that name, which formerly belonged to the Duke of Orleans (Louis Philippe's father).

The *Barrière de l'Etoile*, at the end of the avenue of the Champs Elysées, has already been noticed. It is

separated from the *Barrière Monceaux* by the *Barrière de Courcelle* and the *Barrière du Roule*. After passing the *Barrière des Réservoirs*, *Barrière de Longchamps*, *Barrière St. Marie*, and *Barrière Franklin*, we reach the *Quai de Billy*.

After crossing the *Pont de Jéna*, and continuing a short distance to the right along the *Quai d'Orsay*, we arrive at the *Barrière de la Cuvette*, next to which is the *Barrière de Grenelle*. Near the latter barrier is the celebrated Artesian well of the same name. It is nearly 1800 feet in depth; the orifice of the conduit, which is lined with galvanized iron, is only 20 inches in diameter, and the diameter of the other end is less than 6 inches.

The *Barrière de la Motte Piquet* and the *Barrière de l'Ecole Militaire* are only remarkable for the number of soldiers who are constantly seen there.

The *Barrière de Sèvres* and the *Barrière du Vaugirard* are quite without interest. The *Barrière du Maine*, near which are the stations of the *Chemin de Fer de l'Ouest* and of *Versailles*, is celebrated for the number of cheap restaurants and balls which are found in its vicinity.

The *Barrière Montparnasse* has the same peculiarities as the *Barrière du Maine*. Near it is the cemetery of the same name.

At the *Barrière d'Enfer*, between *Montrouge* and the gardens of the *Luxembourg*, is the terminus of the *Sceaux* railway.

The *Barrière St. Jacques*, or rather the *Place* close to it, used to be the scene of public executions.

The *Barrière de la Glacière* is so called from the *glacière*, or ice-house, which is situate close to it.

The *Barrière d'Italie* (or *de Fontainebleau*) and the *Barrière d'Ivry* are without interest.

After passing the *Barrière de la Gare* (so called from being in the vicinity of the *Gare*, a station of the Or-

leans railway), we reach the Seine, and if we cross the *Pont de Bercy* shall find ourselves at the

Barrière de la Rapée, from which we started on our tour round the city.

The tour in question is, of course, too long to be undertaken by any but the most determined sight-seers. Enough of the barriers to content most persons will be seen by following the routes laid down in the beginning of the book.

SUBURBS OF PARIS.

ALL the most interesting suburbs of Paris, with the exception of Vincennes and Ecouen, can be reached by railway. St. Cloud and Melun can be reached by railway, and also by steam-boat. The omnibuses to Vincennes run constantly from the Place de la Bastille; and those to Ecouen from the Rue du Faubourg St. Denis, 47.

In the first place we shall give a list of the most interesting suburbs, with the names of the railways by which they can be reached attached to them. Secondly, we shall give whatever information may be particularly necessary or interesting about the places themselves, and shall treat them in the order in which they occur on the line of railway to which they belong. Thus, Asnières will be spoken of under the head of "St. Germain Railway;" St. Cloud under that of "Versailles Railway;" and so on.

<i>Asnières</i>	- - - -	St. Germain Railway	-	See p. 301
<i>Auteuil</i>	- - - -	Auteuil Railway	- - - -	301
<i>Courbevoie</i>	- - -	Versailles Railway (right bank)		268
<i>Enghien</i>	- - -	Northern Railway	- - - -	300
<i>Fontenay-aux-Roses</i>		Sceaux Railway	- - - -	301
<i>Fontainebleau</i>	- -	Fontainebleau Railway	- -	296
<i>Melun</i>	- - - -	Fontainebleau Railway	- -	297
<i>Meudon</i>	- - - -	Versailles Railway (left bank)		265
<i>Montmorency</i>	- -	Northern Railway	- - - -	300
<i>Neuilly</i>	- - - -	Auteuil Railway	- - - -	301
<i>Passy</i>	- - - -	Auteuil Railway	- - - -	301

<i>Rueil</i>	- - - -	St. Germain Railway	- See p.	301
<i>St. Cloud</i>	- - -	Versailles Railway (right bank)		269
<i>St. Denis</i>	- - -	Northern Railway	- - - -	300
<i>St. Germain</i>	- -	St. Germain Railway	- - -	301
<i>St. Ouen</i>	- - -	Northern Railway	- - - -	300
<i>Sceaux</i>	- - -	Sceaux Railway	- - - -	301
<i>Sèvres</i>	- - -	Versailles Railway (left bank)		267
<i>Suresnes</i>	- - -	Versailles Railway (right bank)		269
<i>Versailles</i>	- - -	Versailles Railw. (left or right)		272

St. Cloud and Melun can also be reached by Steamer

<i>Vincennes</i>	- - -	"	"	"	Omnibus
<i>Ecouen</i>	- - -	"	"	"	Omnibus

N. B. A cab-fare to any railway station, even though it be outside the barrier, is the same as in the interior of the city. Drivers have the right to demand payment in advance, so that on arriving at the railway-station they may put down the passenger at once, and drive off.

FROM PARIS TO VERSAILLES.

RAILWAY OF THE LEFT BANK.

MEUDON, BELLEVUE, SÈVRES, VERSAILLES.

Of the two railways from Paris to Versailles, the one on the left starts from the Boulevard Montparnasse, that of the right from the Rue St. Lazare.

Starting from the Boulevard Montparnasse, the first village we see on the right is Vaugirard, which is only celebrated as having been the centre of a conspiracy against the Directory in 1796. The honour of the conspiracy, which was ludicrously unsuccessful, was never claimed either by Royalists or Republicans, although it has been attributed to each. After passing Vaugirard we see the advanced forts of Vanves and Issy, and in

the background Mont Valérien, formerly covered with hermitages, convents, and chapels, but which is now surmounted only by a fortress. Vanves is mentioned by Rabelais as a favourite rendezvous for pleasure-seeking Parisians. Gargantua, when a student in Paris, used to spend his holidays there.

At about half a league from the station of Vanves is the village of Clamart. This village, as well as Vanves and Issy, was the scene of a battle between the French and the Allies in 1815. The proprietor of a cabaret at Issy picked up an obus in his garden, and has now placed it in front of his house, and made it his sign.

If we now look across the Seine, we shall have a view which includes nearly the whole of the Bois de Boulogne, and extends as far as the heights of Montmorency. On the left is the château of Meudon, to visit which we must stop at the second station.

MEUDON is said to have been given by Childebert to the Abbey of St. Germain des Prés. In the sixteenth century it was the property of Sanguier, bishop of Orleans, who assumed the title of Cardinal of Meudon, and left the estate to the Duchess d'Etampes, the mistress of Francis I., and of several other persons. The Duchess of Etampes, thanks to the presents she received from the king, was enabled to effect great improvements in her estate, and ultimately sold it to the Cardinal of Lorraine, brother to the Duke of Guise, under whose directions, and from the designs of Philibert de l'Orme, the château was constructed. After passing through different hands the château became the property of Louis XIV.'s son. The Dauphin built the château which at present exists. The old château was still in existence during the Revolution, and was the seat of a commission, of which Carnot, Monge, Berthollet, and others, formed part, and which had for its object the introduction of various improvements into the art of war. It was in the old château that the

balloon was constructed which, on the morning of the battle of Fleurus, was made use of for examining the disposition of the enemy's forces; and all kinds of artillery and ammunition were sent from Meudon to the armies of the Republic.

Towards the end of the Consulate the old château was destroyed. The new château was classed among the imperial residences, and Marie-Louise lived in it during the disastrous campaign of Russia. Napoleon, as we find from the *Memorial of St. Helena*, had intended to make Meudon an educational establishment for all the princes belonging to the Napoleon family, and above all for those who belonged to branches which had been placed on foreign thrones. "These children," says the *Memorial*, "would have acquired similar principles, similar habits, similar ideas. In order to facilitate the fusion and uniformity of the federative parts of the empire, each of these princes should have brought with him ten or twelve children, belonging to the first families in the country, and of about the same age as himself. What influence would they not have exercised on their return! I have no doubt but that the princes of other dynasties, unconnected with my family, would soon have solicited from me, as a great favour, the privilege of having their children admitted there." We need not remind our readers that Meudon was the curacy given to Rabelais by the Cardinal du Bellay. The interior of the château contains various interesting *souvenirs*, connected principally with Napoleon and Marie-Louise. From the terrace in front of the château an admirable view of Paris is obtained.

After Meudon we arrive at Bellevue, which consists for the most part of very pretty country houses, the greater number of which have been built on the site of a château and park which belonged to Madame de Pompadour, and which during the Revolution became national property. Immediately before arriving at

Bellevue, on the right, in the midst of a group of acacias, is the chapel of Notre Dame des Flammes, which marks the place near which the fearful catastrophe of the 8th May, 1842, took place, when so many persons lost their lives on this railway, the greater number of them being burnt to death.

From Bellevue a road leads to St. Cloud and Sèvres. The fourth station on the line is at Sèvres itself.

SÈVRES is situate in a valley which is bounded on one side by the wood of Meudon, and on the other by that of St. Cloud. Through it runs the old road from Paris to Versailles. This village is said to date from the sixth century. During the feudal times it possessed a celebrated prison, which the lord of the manor used to lend to the king on certain occasions. Whenever a new queen entered Paris for the first time, it was customary to liberate all the prisoners who were incarcerated there; and accordingly, whenever a new queen was expected to enter the capital, the prisoners whose liberation was not considered very desirable used to be sent to Sèvres for a few days, and brought back to Paris after the reginal clemency had been granted and acted upon,

The Porcelain Manufactory of Sèvres is justly celebrated. The Museum of Sèvres contains a collection of specimens of foreign and native porcelain, which altogether form a complete history of the art. The different materials from which the porcelain is made are also exhibited. This manufactory has been carried on by Government since 1759. Its productions are for the most part either reserved for the use of the Court, or given away to foreign potentates. One perfect piece of genuine Sèvres porcelain is as difficult a thing to get possession of as a dozen of the Veuve Clicquot's Champagne. Eugène Clicquot's champagne, however, and imitation Sèvres porcelain, can be purchased in any street in Paris. It is true that some articles of Sèvres

manufacture are sold, but only in case of a flaw having been discovered in them. We may add, that the flaw which leads to the condemnation of a piece of Sèvres china is frequently so slight that none but an adept in the art could discover it. English visitors often appear at a loss to understand the advantage of carrying on the Sèvres manufactory, at a great expense, when no returns are obtained from it. The advantage is, that a high standard of excellence is reached, to which private manufacturers endeavour to approach as nearly as possible. The Museum is open to persons with passports every Wednesday and Saturday. Sèvres possesses enormous cellars, in which wines are said to improve and acquire all the ordinary effects of age in a very short time. These cellars have been formed in stone-quarries. One of them, called the *Cave du Roi*, is said to be capable of containing 15,000 *pièces*. The other stations on this line are without interest.

RAILWAY OF THE RIGHT BANK.

COURBEVOIE, SURESNES, MONT VALÉRIEN, ST. CLOUD,
VERSAILLES.

The station of this railway is in the Rue St. Lazare, 124.

The *Docks Napoléon* (an *entrepôt* for goods which the owners desire to sell or raise money upon, before paying the *octroi* which is levied upon all articles which pass the barrier) will be seen close to the terminus. We pass the Batignolles and Clichy and arrive at Courbevoie, which is the first station on the line.

COURBEVOIE owes such importance as it possesses to its excellent barracks, which were built in Louis XV.'s reign for the Swiss Guards.

A little further on is SURESNES, celebrated for its bad wine, the acidity of which has become proverbial, although it is fair to say that the facetious Cham's representations of the awful effects which it produces, added to a variety of *vaudeville* couplets on the same subject, prevent any one from ever tasting it. It is asserted that in 1725 the doctors of the Faculty of Medicine read theses in public, with the view of showing that Suresne wine was better than that of Burgundy and Champagne. This, however, by no means proves that the wine in question was not detestable.

On the right MONT VALÉRIEN, or Calvary as it used to be called, is seen. We omitted to state in the preceding chapter that the first hermits who established themselves there erected three crosses, in commemoration of the Crucifixion, whence the mountain derived its name. Mont Valérien was much frequented during the seventeenth century and the first half of the eighteenth. Bernardin de St. Pierre has left an interesting account of a walk to Mont Valérien, which he performed in company with Jean Jacques Rousseau. During their conversation some remarks of Rousseau's caused Bernardin de St. Pierre to say to him: "If Fénélon were alive you would be a Catholic." To which Rousseau, unable to contain himself, and with tears in his eyes, replied: "Ah, if Fénélon were alive I should seek to be his lacquey, that I might deserve to be made his valet-de-chambre." The church and convents of Mont Valérien were destroyed by Napoleon, who commenced building barracks in their place. The next place of interest is

ST. CLOUD.—In 532 Childebert and Clotaire slew with their own hands all their nephews but one. The one who escaped owed his safety to his grandmother, Clotilde, who obtained his life upon condition that he should have his head shaved and be placed in a monastery. As he would otherwise have had his head shaved off at the neck, the child gave up all thoughts of

the throne, entered the monastery, and after his death was canonised. His name, St. Clodoald, was given to the village which he had inhabited, and this name by corruption has become St. Cloud. St. Cloud has always been considered an important military position, and, accordingly, has been the scene of some desperate conflicts. In the fourteenth century the village was burnt by Charles the Bad and the English, who massacred the inhabitants. During the fifteenth century the Bourgnignons and Armagnacs massacred one another, and similar civilities were interchanged during the sixteenth century between the Catholics and Protestants. In 1589, Henry III. and his brother-in-law, Henry of Navarre, besieged Paris (which was then in the power of the League), and established their head-quarters at St. Cloud, where the king was stabbed by the monk Jacques Clément, whose action, and the punishment of instant death by which it was followed, have been sung in a Catnach ballad of the period, of which the following is the first stanza :—

“ Avec un couteau bien petit
Il immole ce roi inique,
Ce tyran méchant et maudit,
Vrai ennemi du Catholique.”

In the following century the château of St. Cloud was built, after the designs of Mansard and Lepautre ; the gardens being laid out by Le Nôtre, who was the Paxton of his age. The château became the property of the Duke of Orleans, and it was there that the Duchess of Orleans expired, whose melancholy death inspired Bossuet with the most eloquent of all his orations.

Marie-Antoinette lived in the château of St. Cloud from 1782 until the Revolution.

In the orangery of St. Cloud the Revolution of the 18 Brumaire—the *coup d'état* of Napoleon the Great—

was accomplished, although the most important part of it was, of course, the massacring of the people in the Rue St. Honoré.

In 1814, St. Cloud was chosen by Blücher for his residence. It is said that he selected the very bedroom which Napoleon was known to have occupied, that he was in the habit of going to bed in those boots to which he chiefly owes his celebrity in England, and that when he left the palace the drapery of the imperial couch was found to have been soiled by his feet and torn by his spurs. It is also asserted that the boudoir of the Empress was given up to some favourite dogs, which Blücher took about with him wherever he went.

On the 25th July, 1830, the celebrated *ordonnances* which led to the expulsion of the elder branch of the Bourbons were signed by Charles X. at St. Cloud.

Since the Revolution St. Cloud has been the favourite summer residence of Napoleon and the various other sovereigns with which France has been favoured. It is surrounded by far more beautiful landscapes than any that Versailles can boast of, and is much nearer Paris (of which a view is obtained from the high ground) than the old residence of Louis XIV. The waters of St. Cloud are also very beautiful, although not so celebrated as those of Versailles. On the flat ground above the château is an obelisk, popularly known as the *Lantern of Diogenes*, but which is, in fact, an imitation of the *Lantern of Demosthenes* at Athens. From the top of the obelisk an excellent view of Paris is obtained; and the Parisians probably call it the *Lantern of Diogenes*, from a belief that if the cynic philosopher existed in the present day he would look towards their capital for the scarce game of which he was in search!

Many persons fancy that the Seine at St. Cloud is crossed by nets (the celebrated *filets de St. Cloud*), which are said to be placed there in order to catch the bodies

of those persons who drown themselves at Paris. Let us not disturb this innocent belief!

During the sixteenth century it was found necessary to reconstruct the bridge of St. Cloud. The architect, or engineer, to whom the work had been entrusted was unable to complete it, and was in a state of despair when the devil—who in the good old times used always to make his appearance if any one fell into a very serious state of embarrassment—called upon the unfortunate man, and offered to finish the bridge for him in an incredibly short space of time. By way of compensation, Satan desired to have granted to him full and entire possession of the first being who should cross the bridge; and as the architect knew that he should take care not to cross it himself in any great hurry, he at once, in the most liberal manner, gave Satan the terms which he required. The ill-starred passenger was not in any way to be consulted, nor does it appear that he was to derive any benefit whatever from the transaction. However, no human being suffered any injury from it, for the first living thing that crossed the bridge happened to be a cat, and accordingly the cat was all that Satan obtained. It is supposed that the unsuccessful result of this transaction put an end, once for all, to his commercial transactions with men, who had evidently become too sharp for him.

HISTORY OF VERSAILLES.

The origin of Versailles is quite uncertain, and accordingly the antiquaries of the department have had ample opportunities for exercising their ingenuity in attributing to it a thousand different ones. Versailles was never heard of before the eleventh century, but the first really important event connected with its his-

tory occurred in 1624, when Louis XIII., who went continually to hunt in the woods by which Versailles is surrounded, annoyed at having to sleep sometimes in a low inn, sometimes even in a windmill, had a pavilion or hunting-box constructed there. (Vide *St. Simon's Memoirs*.)

In 1632 Louis XIII. became *Seigneur* of Versailles, having purchased the *seigneurie* from François de Gondi, the archbishop of Paris, for the sum of 66,000 livres, which the Archbishop acknowledges in the contract to have received in pieces of 16 sous.

M. Frédéric Bernard, in his *Guide to Versailles*, observes that it owes its origin to Louis XIII.'s passion for hunting; and that a century and a half after it had become a royal residence, on the 15th of October, 1789, Louis XVI. had just returned from shooting in the woods of Meudon, and was writing in his journal, "Killed at the gate of Châtillon eighty-one heads of game," when he was informed that the people were marching towards Versailles in order to bring the royal family back to Paris. The King added to his memorandum, "*Interrompu par les événements.*" Louis XIII. lived for many years at Versailles, but did not die there. During his last illness he resided at St. Germain, whence he could see the spire of St. Denis, the royal burial-place. It is said that he used to have his chair placed on the balcony, and exclaim as he looked towards the chapel, "*Voici ma dernière demeure.*"

The view of St. Denis possessed no charms for Louis XIV.; for, according to the popular story, he abandoned St. Germain for Versailles, simply because from the latter place it was impossible to see his "last abode." Nevertheless, he lived at St. Germain for many years; and it was not until he had been twenty years on the throne that he fixed definitively on Versailles as his country residence. Before this period he frequently gave *fêtes* at Versailles, or went there to superintend

the improvements that were being carried on ; but he always returned to St. Germain at night.

Louis XIV. insisted upon that portion of the château which had been built by his father being preserved ; and the three façades of the interior which were constructed by Louis XIII. are seen at the present day, as they were originally built.

The disposition of the Versailles gardens was left to Le Nôtre, who accomplished what was at the time considered a miracle in the art of gardening. The art of Le Nôtre was, however, shown, not in improving but in effacing nature ; and if such unnatural effects as are produced by the distortion of trees into fans, sugar-loaves, and geometrical figures of more or less awkward appearance, be tolerated, there can be no doubt but that Le Nôtre maimed and distorted the trees of Versailles with more success than any other gardener of the period could have attained. The French are now getting as tired of some of their unnatural gardens as they are of their unnatural pictures ; and all that can be said of a Frenchman who would grow enthusiastic about the beauty of the gardens of Versailles is, that he must be capable of admiring Boucher. The expense incurred in order to obtain for Versailles a proper supply of water was enormous. First of all it was proposed to get the water from the Loire ; but after some of the preliminary works had been executed, it was found that it would have to be brought from a distance of 150 miles. In spite of the absurdity of such a scheme, and the enormous expense which it would necessarily have entailed, it was not abandoned until a person named Deville undertook to construct an hydraulic machine, which was to force the water from the Seine up to a height of 150 yards, whence it was to run down towards Versailles. When a large sum of money had been spent in the construction of the machine, its power was found to be insufficient for conveying water to Versailles, and it was accordingly

used for supplying the château of Marly, which was close to it. It was next suggested that some experiments should be made with the Eure; but after four years had been spent in endeavouring to turn its current in the required direction, those works also were abandoned. The expense of these last experiments has been variously estimated, but the most moderate of all, as given by a writer who endeavours to place Louis XIV.'s character in a better light than that in which it must always appear to an unprejudiced person, puts it down at nine millions of francs, *without counting the purchase of the ground*. Twenty-two thousand soldiers were employed at the works, and the exhalations from the damp earth produced such disastrous effects that a large number of them died of fever. Madame de Lafayette writes as follows:—"The soldiers were employed to carry out this prodigious design in order that the king's pleasure might be advanced by some years, and it was executed in less time and with less expense than had been expected. The quantity of disease which the displacing of the soil always occasions rendered the troops who were encamped at Meudon unable to do anything; *but this inconvenience did not appear worthy of attention in the midst of the tranquillity which prevailed!*" In 1688 there was an end to this tranquillity. War broke out, the troops were sent to the frontier, and the works were abandoned.

At last it was determined to bring the water from the ponds which are found in large numbers between Versailles and Rambouillet, and by means of subterraneous pipes and aqueducts the desired supply was obtained. The fountains, their decorations, and the statues which are seen in various parts of the grounds, were next executed, the first sculptors of the period being employed upon them.

In 1682 Versailles had become the permanent residence of the Court, which was influenced in succession

by Madame de la Vallière, de Montespan, de Fontanges, and, finally, Madame de Maintenon. Towards the end of Louis XIV.'s reign the distress of the people became most acute, and more than once his starving subjects approached the palace of the *Grand Monarque*, to remind him that his excesses were the cause of their misery. He died in 1715, leaving France a heavy debt, a bankrupt exchequer, and a fine example—which the Regent took care to improve upon. The body of the "Great Monarch," (*vide* Mr. Thackeray's *Sketches of "Ludovicus"* and "*Ludovicus magnus*," in his admirable chapter on Versailles in the *Paris Sketch-book*,) was taken quietly to St. Denis. That part of it which is known to anatomists as the heart had been deposited some days before in the Jesuits' church. "A heart," says St. Simon, "which loved no one and which was as little beloved."

Under Louis XV. the town of Versailles was much enlarged. This king also erected the church of Notre Dame in the Parc aux Cerfs, which owes, however, its great celebrity to a different kind of establishment, at which the principles of religion and the practice of vice were taught to a select number of very young ladies. It is consoling to reflect that, although certain demoralisation and probable death awaited each pupil at this academy of crime, they were generally dressed in blue, and *dedicated to the Virgin!* This strange dedication was not dictated by any diabolical spirit of irony on the part of his gracious majesty, for Dulaure assures us that he used to make his victims say their prayers with the greatest regularity; which proves either that Louis XV. must after all have been a very pious man, or that he shared the opinion of Tartuffe,—"*Il est avec le ciel des accommodements.*" M. Capefigue—one of the greatest disgraces possessed by France of the Second Empire—has attempted to clear Louis XV.'s character from the odium which must always be attached to it as long as

the world is not peopled entirely by Capefigues. We have not sufficient space to speak of Versailles in connexion with Madame de Mailly and her three sisters, Madame de Pompadour, Madame du Barry, and the rest of Louis XV.'s mistresses. Louis XV. died of small-pox, which he is said to have caught from one of the inmates of the Parc aux Cerfs, although M. Capefigue denies the fact—upon his own authority.

During Louis XVI.'s reign the principal scenes of the celebrated diamond necklace affair took place in the *bosquets* of Versailles; and when the Revolution broke out the National Assembly took refuge in the Jeu de Paume of Versailles, and refused to separate. In the interior of the building an inscription may still be read, of which the following is a translation:—

“The Representatives of the Communes of France, constituted into a national assembly on the 17th of June, 1789, have here taken, on the 20th of the same month, the oath which follows:—

“We swear never to separate, and to come together whenever circumstances shall require it, until the Constitution is established and secured upon solid foundations.”

Beneath the above inscription the following one has been added:—

“They had sworn it: they have accomplished their oath.”

Three days after the banquet in the theatre of the château, at which the Assembly was insulted and the national cockade trampled under foot in the presence of the King and Queen, the palace of Versailles was entered by the people, several of the guards were killed, and the King and Queen brought back to Paris.

Since the destruction of the monarchy, Versailles has ceased to be the fixed residence of any of the ruling powers; although soon after the return of the Bourbons, and the attempt to establish a form of government

which has become almost obsolete, some intentions were entertained of putting the château into a state of repair and of again making it a royal residence.

Louis Philippe very wisely turned the château into a sort of museum of history, and filled it with the statues, pictures, &c. which it at present contains.

THE CHATEAU.

The galleries of Versailles were thrown open to the public on the 12th of June, 1837, on the occasion of the marriage of the Duke of Orleans to the Princess Helena. We shall give no description of the pictures, &c., as each of them bears an inscription, which gives the name of the artist and indicates the subject represented. But in order that the visitor may know what he is to see, and that he may be able to convince himself on his return from Versailles that he has omitted nothing of importance, we give a list of all the rooms and galleries in the château, occasionally adding to this the name of some particular picture or statue which may be especially celebrated. We mention the rooms and galleries in the order in which they should be visited.

COURT-YARD OF THE CHATEAU.—The sixteen statues on the right and left of the court-yard were formerly on the Pont de la Concorde; but their great weight was considered to render the bridge unsafe, and they were accordingly removed to Versailles. The statues of Jourdan and Condé are by David (d'Angers). In the middle of the court-yard is Petitot's equestrian statue of Louis XIV.

On the left is the entrance to the **GALLERY OF THE HISTORY OF FRANCE**, which contains pictures illustrative of various incidents in French history, from Clovis to the Revolution. In the last rooms of the gallery (it consists

of eleven) are Vandermeulen's celebrated battle-pictures, The picture marked 430 gives us an exact representation of the ancient chapel as it existed in 1695. This chapel was replaced in 1710 by the one which is seen at present. On leaving the Gallery of the History of France we find ourselves close to the

SALLE DE L'OPÉRA.—The Salle de l'Opéra was constructed under Louis XV. ; for although Louis XIV. had a decided passion for theatrical representations, they always took place at Versailles in ordinary apartments. Racine's *Athalie* and several of Molière's plays were acted there without scenery, and sometimes without costumes—in the theatrical sense of the word, be it understood. It was in the Salle de l'Opéra that the banquet was given in October, 1789, at which the king's health was drunk in his presence by the *Gardes du Corps*, who, at the same time, drew their swords and trampled on the national cockade. Three days afterwards the people marched upon Versailles, and since then the château has not been inhabited. To visit the *Salle de l'Opéra* the services of the *gardien* are required. For a franc an hour guides can always be found at the entrance to the galleries, who will give the visitor all the information he can desire, and a great deal more.

THE FIRST GALLERY OF SCULPTURE contains the tombs and statues of the Kings of France, and other celebrated personages, from the foundation of the monarchy to the time of Louis XI. In the middle of the gallery is the entrance to the *Pavillon du Roi*, which is composed of five apartments, containing the pictures which illustrate the history of the Crusades.

SALLES DES CROISADES.—The pictures in these five rooms are by contemporaneous artists. In the third room is one of Eugène Delacroix's paintings,—the *Entry of the French into Constantinople*. After visiting the *Salles des Croisades* we come back to the Statue Gallery, at the end of which is the staircase leading to

THE CHAPEL.—The present Chapel is the third which the Palace of Versailles has possessed. The first was built by Louis XIII. ; the second by Louis XIV., on the ground now occupied by the Hercules Saloon (*Salon d'Hercule*). The Chapel which exists at the present day was commenced in 1699 and finished in 1710. Louis XIV. attended mass every day of his life. Once only he missed doing so, and that was during a march when he was with the army. (*Memoirs of St. Simon.*) The courtiers took care to imitate the king in the matter of religious ceremonies, and accordingly the chapel was always crowded. Brissac, the major of the Gardes du Corps, "was," says St. Simon, "an upright man, who could not bear deceit. He was impatient at seeing the tribunes filled with ladies throughout the winter, at the *salut*, on Thursdays and Sundays, when the king seldom omitted to come, while scarcely one of them was present if it was known beforehand that he was not expected; and, under pretence of reading their Hours, they all of them had little wax lights before them, in order that they might be recognised and observed. One day, when the king was going to the *salut*, all the guards being at their posts, and all the ladies in their places, the major arrived, and going up to the king's tribune, which was vacant, raised his *bâton*, and cried out in a loud voice, 'Guards, retire! go back to your rooms; the king will not be here.' The guards at once obeyed; the women began murmuring; the wax lights were put out; and all of them disappeared, with the exception of the Duchess of Guiche, Madame de Dangeau, and one or two others: Brissac had posted brigadiers at the doors in order to stop the guards, who resumed their place in the chapel as soon as the ladies had fairly left the place. Just then the king arrived, and astonished at not seeing the tribunes full of ladies, asked how it happened that they were vacant. At the end of the service Brissac told him what he had done, and at the same time expa-

tiated on the piety of the court ladies. The king and all who were with him were much amused at the story. The tale was spread about incontinently, and the ladies of the court would have liked to strangle the major." The chapel is at present exactly in the state in which it was left by Louis XVI. The people during the Revolution in no way injured it.

SECOND GALLERY OF STATUES.—This gallery is on the first floor, immediately above the Statue Gallery, which we have already visited. It contains the continuation of the series of busts and statues, and brings us down to Louis XVI. In this gallery is the charming statuette of Joan of Arc, executed by the Princess Mary of Wurtemberg, Louis Philippe's daughter, who died at the age of twenty-six. In the middle of this gallery is the entrance to the

GALLERY OF CONSTANTINE.—The five rooms which compose this gallery are devoted to the celebration of the deeds of the army of Africa. These pictures are all by Horace Vernet. The drawings placed under each frame point out the portraits of the principal persons who took part in the actions represented. The Princes of Orleans, and Lamoricière, colonel of the Zouaves, appear very frequently. The Galerie de Constantine contains a great many pictures, such as the *Fête of the Federation*, the *Battle of Ivry*, &c., which do not seem to bear any very close connexion with the actions of the French army in Africa. After visiting the Galerie de Constantine we re-enter the Statue Gallery, at the end of which is a vast staircase leading to the

ATTIQUE DU NORD.—The second story of the north wing contains a part of the vast collection of portraits. These portraits represent all sorts of illustrious persons, from the twelfth to the eighteenth century. Several of them represent illustrious foreigners, such as Dante, Petrarch, Sir Thomas More, Ignatius Loyola, Savonarola, Michael Angelo, Raphael, &c. Some of these portraits

are very old; amongst others that of St. Louis of Sicily, which belongs to the beginning of the thirteenth century. At the northern end of this gallery is the one known as the Gallery of Academicians. A great number, however, of the persons whose portraits appear in it never belonged to the Academy, and some of them who were celebrated in their time are now almost unknown. Amongst the portraits is that of Voltaire, taken when he was twenty-four years of age by Largillière. Adjoining the portraits is a collection of French medals. From the *Attique du Nord* we come down again to the picture-gallery of the first floor.

SECOND GALLERY OF THE HISTORY OF FRANCE.—The ten rooms which compose this gallery represent the principal scenes in French history from 1797 to the present day, that is to say, during the campaigns of Bonaparte as general and afterwards as emperor; and from 1815 to 1836. *A Review of the Royal Guard* by Charles X. (which is certainly a very important historical event); the *Coronation* of that King; the *Taking of the Trocadero*, by Delaroche, and various pictures by H. Vernet, Bellangé, Eugène Lamy, &c., are seen in this gallery.

SALON D'HERCULE.—The preceding gallery takes us to the vestibule of the chapel, from which the *grands appartements* of Louis XIV. are entered. The first of these *grands appartements* is the *Salon d'Hercule*, which receives its name from the apotheosis of Hercules painted on the ceiling.

The SALON DE L'ABONDANCE, which, like all the other rooms of this *suite*, derives its name from the painting on the ceiling, contains several pictures by Vandermeulen. On the left, on entering the *Salon de l'Abondance*, are a series of rooms:—the *Salle de la Vaisselle d'Or*, the *petite Salle des Etats Généraux*, and the *Salle des Etats Généraux*, which owe their names to the pictures which they contain, and which represent the

principal legislative assemblies of France down to the *Etats Généraux* of 1789. After visiting these rooms we return to the *Salon d'Abondance*, and thence enter a suite of rooms, which we shall mention in the order in which they occur.

SALON DE VÉNUS.—This room contains the charming group of the *Graces* by Pradier. In the time of Louis XIV. the Venus Saloon contained a statue of Cincinnatus, which had been placed there with that taste for the appropriate which Catnach exhibits when, at the top of *The Soldier who died for his King*, he places the portraits of two countrymen smoking pipes.

SALON DE DIANE contains a portrait of Louis XIV. by Rigaud, and the busts of some generals of the period.

SALON DE MARS.—This room, which in the time of Louis XIV. was used as a ball and concert room, contains the *Coronation of Louis XIV. at Rheims*, by Philippe de Champagne, after Lebrun, two original pictures by Vandermeulen, and three copies, of which two are after Vandermeulen and one after Lebrun.

SALON DE MERCURE.—The ceiling of this room is by Philippe de Champagne, and over the doors are two allegorical compositions by Lesueur, relating, one to the birth, the other to the coronation of Louis XIV. The picture by Vandermeulen representing the passage of the Rhine, represents an action which was performed with as much facility as the passage of Blackfriar's Bridge by a London mob. The enemy, says Louis XIV. himself, in a letter to the queen, declare that they only found three squadrons and some infantry to dispute the passage, and that the enemy were disposed to lay down their arms upon condition of quarter being granted to them, if the young Duke of Longueville, half drunk, had not cried out "No quarter," and fired a pistol-shot upon them; upon which the latter, in desperation, fired upon the king's troops, who thus obtained the honour of having a few of their number

killed or wounded. Louis XIV. did not cross the river. He is seen in the foreground of the picture giving his orders, and regretting his greatness, "*qui l'attache au rivage.*"

SALON D'APOLLON, OR THRONE-ROOM.—This room was used before the Revolution for the reception of ambassadors. Here it was that Louis XIV. received the submission of the Doge of Genoa, who, when asked by the courtiers what had appeared to him the most extraordinary thing at Versailles, replied, "To find myself there." In this room, too, the strange comedy invented by the minister Pontchartrain was performed, and with the greatest success. St. Simon says, that in 1714 Louis XIV. was informed that the King of Persia had sent him an ambassador. The pride of the King of France, which had been so cruelly hurt by recent events, rose again, and in order to receive the ambassador in what he considered a becoming manner, he went to an expense, which for some time previously had been unknown at Versailles. The ambassador was merely an adventurer, who had been dressed up and instructed as to the part he had to play by Pontchartrain. The minister, says St. Simon, "had omitted nothing which could flatter the king, and make him believe that the arrival of this ambassador was a sign that his old glory was about to return. Already no one but the monarch himself was the dupe of the trick." A few months afterwards the scene—in consequence, no doubt, of the success which attended its former representation—was played again. Louis XIV., who was now suffering from his last illness, made a last effort to give an audience to the pretended ambassador of Persia. This was, indeed, the last public action which he performed.

SALON DE LA GUERRE.—The paintings in this room are by Lebrun. They are allegorical, and to us displeasing.

GRANDE GALERIE DES GLACES.—The pictures in this room and in the preceding one had the effect, according

to St. Simon, of irritating the whole of Europe, and making it league together against Louis XIV. The subjects of the pictures were, no doubt, calculated to annoy the enemies of France; but how can one person ever be flattered without other persons being at the same time insulted? Lebrun's allegories are beautifully unintelligible, and we are sure the Dutch, Germans, and Spaniards could never have taken offence at them, unless the subjects had been explained to them by some one who had been previously instructed by the artist as to their meaning. The fifth picture (the *Passage of the Rhine*), might just as well be called the *Death of Cleopatra*, or *Venus rising from the sea*. The seventh picture (Franche-Comté conquered for the second time), is also a miracle of unintelligibility. The inscriptions on the picture are attributed to Racine and Boileau, who, in consideration for their services in writing them, were honoured with the title of "Historiographers to the King." A similar title is claimed, on what ground we are unable to say, by a writer of the present day, Mr. G. P. R. James, who calls himself Historiographer to the Queen. Whether Mr. James writes the history of the Queen for the benefit of all the world, or the history of all the world for the benefit of the Queen, we have not been informed.

SALLE DU CONSEIL.—This room, which was also called the *Cabinet du Roi*, is the one in which Louis XIV. was in the habit of consulting with his ministers, and in which he one day presented to them the Duke of Anjou, with the words, "Gentlemen, here is the King of Spain;" adding shortly afterwards, "The Pyrenees no longer exist." (*"Il n'y a plus de Pyrénées."*) It was in this room also that Madame du Barry used to sit familiarly on the arm of Louis XV.'s chair, in the presence of his ministers, when deliberating with him on the most important matters.

LES PETITS APPARTEMENTS.—To visit these apartments

it is necessary to apply to the *gardien*, or keeper. The first of these rooms used to be the billiard-room of Louis XIV., and it was there that he first discovered the talent of Chamillart, who, on account of his skill at billiards, was made minister. According to the two last lines of Chamillart's celebrated epitaph:—

“ Il fut un héros au billard,
Un zéro dans le ministère.”

Louis XV. died in this room, which had been the scene of some of his worst debaucheries. The *gardien* of these rooms will describe them all in most appalling detail.

CHAMBRE À COUCHER DU ROI. (The King's Bed-room.) —This is the room in which the ludicrous ceremonies of the *petit lever* and *petit coucher* were performed, and which, on being described to Frederick of Prussia, made him exclaim,—“ If I were King of France, I should have another king to do all those things in my place.” Those who wish to learn in what the ceremonies in question consisted, are referred in the first place to M. Frédéric Bernard's excellent *Guide to Versailles*, and if they wish to go to the fountain-head, to a book called *l'Etat de la France*, by M. Trabouillet, and dedicated to his Majesty, 1712. “ Before the king gets up” (we extract from M. Trabouillet's work) “ the *Sieur* Quentin, the king's barber, who has charge of the king's wigs, presents himself before his majesty with two or more wigs of different sizes. While the wig was being chosen, only those were present who had their *grandes entrées*, i. e. princes of the blood, the grand chamberlain, &c. &c. Once out of bed, the king was offered, with much solemnity, his—breeches; the *petit lever* commenced, and a host of persons who had been fortunate enough to obtain their *droits d'entrée*, came into the room. “ First of all, a page of the wardrobe gives the stockings and garters to the

first *valet* of the wardrobe, who then presents the stockings to his majesty, *who puts them on himself!*" The description of the royal *toilette* occupies eleven pages, and we accordingly omit it. The *petit coucher* was as tedious a ceremony as the *petit lever*, and both of them took place every day. The painting on the ceiling by Paul Veronese was taken from Venice by the French army during the wars of the Republic. The *Four Evangelists*, by Van Dyck, remain in the positions which they have occupied since the seventeenth century. The portrait of Anne of Austria, by Van Dyck, has also remained at Versailles since the time of Louis XIV. In this *chambre à coucher*, and in the very bed which is at present seen, Louis XIV. expired. The ceremony which thereupon took place is generally known. As soon as the king was dead, the "first gentleman" (*premier gentil-homme*) presented himself at the window which looks out upon the court-yard, and cried out three times, *Le Roi est mort!* Then breaking his wand and taking up another, he added, *Vive le Roi!* At the same time the hands of the palace clock were made to mark the exact moment at which the king had breathed his last, and the hands remained in the same position until the death of his successor. These ceremonies were again observed at the death of Louis XV. But after him, of the six monarchs who have reigned over France—Louis XVI., Louis XVII., Napoleon, Louis XVIII., Charles X., and Louis Philippe—one only, Louis XVIII., has died upon the throne, and the ceremonies in question were performed for the last time when that king expired in 1824.

ŒIL DE BŒUF.—This room is so called from the oval window, or *œil de bœuf* (bull's eye) in the ceiling. It was the king's antechamber, and it was there that the courtiers waited until their sovereign arose in the morning. The picture by Mignard which is seen in it was painted at the express command of Louis XIV., and is a curious example of the laughable extent to which the

worship of the *Grand Monarque* was carried, not only with his approbation, but in accordance with his directions. The family of Louis XIV. are represented as so many divinities: Louis XIV. is *Jupiter*; Anne of Austria, *Cybele*; Maria Theresa, *Juno*; Mademoiselle de Montpensier, *Diana*; the Duke of Orleans, *Neptune*; and the Duchess of Orleans (Henrietta of England), *Aurora*. St. Simon has written the following admirable words about his king: "If he had not been afraid of the devil, he would have caused himself to be worshipped." The equestrian statue of Louis XIV., which is seen in this room, is a reduction of the one in the court-yard. The door at the back leads to the apartments of Marie Antoinette, to enter which it is necessary to be accompanied by a *gardien*.

SALLE DES GARDES DU CORPS.—This room contains several pictures by Vandermeulen, and a picture by Parrocel, representing a combat in which the *Gardes du Corps* (body-guards) are taking an active part, &c.

SALLE DES VALETS DE PIED.—This is the room in which the king sometimes dined and always supped. According to a royal *ordonnance*, the king's victuals were served to him after the following fashion:—"Two of the guards marched first, then the *huissier* attached to the *salle*, the *maitre d'hôtel* with his wand of office, the gentleman of the bread-basket (*gentilhomme panetier*), the controller-general, the clerk of the pantry and others carrying the meat, the groom of the kitchen and the keeper of the crockery, and behind them, two other of his majesty's guards, who were enjoined not to let any one come near the meat." "And the above officers," concluded the *ordonnance*, "*with only one gentleman to serve, shall return to the meat at each service.*" The other parts of the dinner are provided for with equal minuteness. Now for the drinking:—"The butler on duty, when the king desires to drink, cries out, *A boire pour le roi!* bows to his majesty, goes to the

sideboard to take from another butler the golden salver, and the two caraffes of crystal containing wine and water, then returns, preceded by the *chef* and followed by the assistant of the *gobelet échançonnerie-bouche*," (a species of butler whose equivalent English title we have not the pleasure of knowing). "Then all three bowed to his majesty, the *chef* went on one side, and the gentleman appointed to serve his majesty poured a little wine and water out of the *carafes* into the *essai*, or trial cup—a little vessel in gilt enamel, which was held by the 'chief of the goblet.' Then the chief of the goblet poured out half of what had been poured out to him into another *essai*, which was presented to him by his *aide*. The chief of the goblet then tried the liquor, and the gentleman appointed to serve the king tried it afterwards." (The king finding that neither of them dropped down dead, then considered the moment had arrived for him to quench his thirst without fear.) "The *essai* having been made in the presence of the king, the gentleman waiting upon him again bowed to his majesty, uncovered the glass, and presented to him at the same time the salver bearing the two crystal *carafes*. The king poured out his own wine and water, [we have seen that he was also capable of putting on his own stockings,] and having drunk and placed the glass in the salver, the gentleman in waiting took away the salver and deposited it on the side-board, with the same ceremonies as had been gone through when it was taken up from it." "Excepting when he was with the army," says St. Simon, "the king never ate with any man, no matter under what circumstances, not even with princes of the blood, who only sat down to table with him on the occasion of their marriage feasts, when the king chose to invite them." "The king," observes M. Bernard, "sometimes broke through the rule in favour of princesses.

SALLE DE LA PAIX.—To get to this room, we must

retrace our steps along the three preceding rooms, until we reach the *Galerie des Glaces*. On the left, at the bottom of this gallery, we enter the *Salon de la Paix* (Saloon of Peace), which forms the pendant to the *Salon de la Guerre* (Saloon of War), at the other end of the gallery. This room was more especially devoted to gambling purposes. Enormous sums of money were lost, and a good deal of cheating seems to have been practised. Seissac, according to Grammont, was convicted on one occasion of playing with marked cards, although one of his adversaries was the king himself.

CHAMBRE À COUCHER DE LA REINE.—This has been the bed-room of three queens,—Maria Theresa, wife of Louis XIV., Maria Leckzinska, wife of Louis XV., and Marie Antoinette, wife of Louis XVI.

THE SALON DE LA REINE contains the portraits of Louis XIV.; Philip, king of Spain, and the Duke of Berry, his grandson; and the Duchess of Berry, daughter of the Regent, who so successfully kept up the family reputation for debauchery.

SALON DU GRAND COUVERT DE LA REINE.—The ceiling of this room contains a portrait of St. Mark the Evangelist, by Paul Veronese. This portrait is surrounded by mythological representations, and the Evangelist has the additional advantage of being in the company of several of Louis XIV.'s mistresses,—Mesdames de Soubise, De la Vallière, and De Montespan.

THE ANTECHAMBER, OR SALLE DES GARDES DE LA REINE, contains nothing remarkable. The ceiling (by Coypel) represents Jupiter in a car drawn by eagles.

SALLE DU SACRE (CORONATION-ROOM).—So called from the picture of the *Coronation of Napoleon*, which is much admired by those who admire David. The *Distribution of the Eagles*, by the same artist, is also said to be very fine. On one of the panels the *Battle of Aboukir*, by Gros, is seen. The hero of the picture is

Murat. Napoleon said of this "historical painting," that it was a "*tableau de famille*."

SALLES DES CAMPAGNES DE LA RÉPUBLIQUE.—These rooms (there are four of them) contain pictures illustrative of the campaigns of the Republican armies under Marceau, Kléber, Desaix, and Hoche. The principal ones are by Boulanger and Lamy.

SALLE DE 1792.—This room, the ancient *Salle des Cent-Suisses*, was appropriated by Louis Philippe to the celebration of the year 1792, in which the energetic and enthusiastic resistance of the French Republic to the invasion of the great continental powers commenced. "Here," we quote from M. Bernard, "we see Captain Desaix, Sub-lieutenant Joubert, Marceau, a simple volunteer, Lieutenant-colonel Kléber, Captain Hoche, all generals two years afterwards, and dead before the establishment of the empire. Here are Captains Clausel, Gouvion St. Cyr, Lefèvre, Mouton, Molitor, Moncey, Mortier, Macdonald, Brune; Sub-lieutenants Ney and Lannes; Adjutants Augereau and Bessières, who were all afterwards Marshals of France. Here are Lieutenant-colonel Bonaparte, afterwards Emperor; Lieutenant-colonel Bernadotte, afterwards King of Sweden; Sub-lieutenant Murat, afterwards King of Naples. * * * * Louis Philippe, the founder of the gallery, is himself represented in it as Lieutenant-general. Forty years afterwards he was King of the French. * * * * Could he foresee that Providence reserved for him also one of those sudden changes which give to all those portraits so pathetic and powerful an interest?"

SALLES DES GOUACHES.—These rooms contain a number of *gouaches*, representing various scenes of the military history of France.

THE GALERIE DES BATAILLES is full of pictures of battles in which the French have been victorious, and of some other pictures of a different nature; such as *Charlemagne at Paderborn receiving the submission of*

Witikind, the chief of the Saxons (by Scheffer), *The entry of Henry IV. into Paris*, by Gerard, &c.

SALON DE 1830.—Dedicated by Louis Philippe to his own memory.

GALERIE DES PORTRAITS DE L'ATTIQUE DU MIDI.—This gallery is on the second floor. The visitor should go up to it from the Salon of 1830. The portraits are those of a variety of illustrious persons who lived at the end of the eighteenth century. Many of the principal characters who figured in the Revolution will be seen ; amongst others, Camille Desmoulins, Lafayette, Charlotte Corday, Barrère, &c.

THE SALLE DES RÉSIDENCES ROYALES, contains twelve pictures, each of which represents one of the royal residences during a fête, which is supposed to be especially appropriate to some particular month in the year. January, the Louvre, and the Opera go together ; February, the Tuileries and a ball, &c.

THE GALERIE DES PORTRAITS DU L'EMPIRE ET DE LA RESTORATION, contains the portraits of the Imperial family and of the Bourbons from 1804 to 1830. This room is on the second floor. After descending first a stucco, then a marble staircase, we find ourselves in the

GALERIES DE L'EMPIRE, which consist of thirteen rooms. Six of these are devoted to the campaigns of Italy and Egypt, and to the commencement of the campaign of 1805. The fourth room contains the *Battle of the Pyramids*, by Gros. The six following rooms contain pictures relating to the events from 1805 to 1810. The thirteenth room contains David's well-known picture of *Bonaparte crossing the Alps*, and the *Battle of Marengo*, by Carle Vernet. The latter picture represents Kellermann's celebrated charge, which broke the Austrian line of infantry and determined the fate of the day.

THE GALERIE DES STATUES ET DES BUSTES contains statues and busts of several generals of the Revolution

and Empire, especially of those who died on the field of battle.

GALERIE DES TOMBEAUX.—This subterraneous gallery, to enter which it is necessary to descend the staircase which is close to the end of the preceding gallery, contains statues and tombs of celebrated persons of various countries. On leaving the gallery, the visitor had better inquire for the—

SALLE DES AMIRAUX, which contains the portraits of celebrated French admirals. Next to it is the

SALLE DES CONNÉTABLES, containing the portraits of the French High Constables, and after that the

SALLE DES MARÉCHAUX, containing the portraits of the Marshals of France down to the year 1651.

The **SALLE DES ROIS DE FRANCE** contains the portraits of the French Kings.

The **SALLE DES RÉSIDENCES ROYALES** exhibits a representation of the ancient royal châteaux. On leaving this room, the visitor should re-enter the *Salle des Rois de France*, cross the

VESTIBULE DE LOUIS XIII., which looks out upon the court-yard, and enter the

SALLES DES TABLEAUX-PLACES, which contains more battle-pictures, from the taking of Rochelle by Louis XIII., to the siege of Antwerp under Louis Philippe. On leaving this gallery we again cross the *Vestibule*, and enter the

GALERIE DE LOUIS XIII., which contains statues of himself and his wife, Anne of Austria. We next enter a suite of six rooms, forming the continuation of the

SALLE DES MARÉCHAUX.—These last rooms contain the portraits of the Marshals of France from 1651 down to the present time.

The **SALLES DES GUERRIERS CÉLÈBRES** are the only rooms of which we have not yet spoken. The two *salles* contain the portraits of celebrated warriors, most of

whom we have seen before, and of whom, and of all other celebrated warriors, the visitor will now, in all probability, feel tired.

THE PARK AND THE WATERS.

GRANDES EAUX.

The waters of Versailles play about eight or ten times in the course of the summer, the exact day being always mentioned beforehand in the newspapers. Most persons who visit Versailles make up their minds to see the Park, the Orangery, the Grand and Petit Trianon, the Museum, and every fountain and statue than can be discovered in or near the garden in the space of a few hours. The man has not yet been created who can visit everything worth seeing at Versailles in the course of one day, and the number of women who can do so is but small.

We shall make no attempt to describe the fountains and sculpture of the gardens. In most cases each work bears the name of its artist, and the visitor can judge for himself as to whether any particular figure or group be pleasing or the reverse. The great variety of the designs will, of course, be noticed. The directors of the Crystal Palace have threatened to surpass the fountains of Versailles in the gardens of Sydenham, but to do so they must not confine themselves to having fountains which will send the water a few inches higher into the air. They must also equal the Versailles fountains in the beauty, and above all in the variety, of their forms; and they must not neglect the sculpture and ornamentation. It would also be advisable to avoid direct plagiarisms from the sculptures of Versailles, and as a general rule to write no eulogistic notice of any of their aquatic works of art until they have produced some of

them. The principal of all the Versailles fountains is the *Neptune*, on the right of the orangery. Of course, however, we cannot direct those persons to it who are not acquainted with the objects in its proximity. Those who are acquainted with them will also know the magnificent *Neptune* fountain. This fountain generally begins playing at five in the afternoon, when all the others have ceased; otherwise it would be impossible for it to have a sufficient supply of water. It must be remembered, that it is only when the GRANDES EAUX are announced that this fountain plays at all.

The Orangery, the *Pièce d'Eau des Suisses* (so called because a regiment of Swiss was employed to construct it), and the Grand and Petit Trianon, are the remaining attractions of Versailles. The Grand Trianon was originally commenced by Louis XIV. for Madame de Montespan; the Petit Trianon was built by Louis XV. as a commodious place of dissipation. It was given by Louis XVI. to Marie Antoinette, and it was here that the pastoral *fêtes* in which she delighted used to take place. Here, too, the celebrated representation of the *Barber of Seville* was given, the Queen playing the part of *Rosina*, the Count of Artois that of *Figaro*, and M. de Vaudreuil that of *Almaviva*. At the very same period all Paris was flocking to see the *Marriage of Figaro*, and applauding its republican sentiments to the echo. St. Simon, with his usual candour, has passed the following opinion upon the Versailles Gardens,—“The violence which has been done in all parts of them to nature repels and disgusts in spite of one’s self.”

The Palace of Versailles is open to the public on Saturday, Sunday, Monday, Tuesday, and Wednesday, from 11 to 4, and to strangers with passports on Thursdays and Fridays.

The visitor is recommended to go to Versailles by the railway of the left bank, and return by that of the right—or the converse. The dining-places of Versailles

are plentiful, and about as expensive (without being nearly as good) as the best restaurants of the Boulevard des Italiens. At night great difficulty will be experienced in procuring a seat in the train, and accordingly persons of enlightenment endeavour to reach Paris as soon as they have had a good view of the *Neptune* fountain. When the *grandes eaux* are not playing, the crowd at the railway station is not unusually great.

FROM PARIS TO FONTAINEBLEAU.

VALLEY OF YÈRES, BRUNOY, MELUN, FONTAINEBLEAU.

Fontainebleau is at a distance of about thirty-six miles from Paris, and is one of the stations on the Lyons Railway, the Paris terminus of which is on the Boulevard Mazas. The fares from Paris to Fontainebleau are 6*fr.* 10*c.*, 4*fr.* 60*c.*, and 3*fr.* 35*c.* There are ten departures every day, and the average time occupied by the journey is about an hour and a half. The express trains convey passengers there in an hour and a few minutes.

Immediately after leaving the terminus we find ourselves in the midst of the country. The fine old château on the right belongs to the time of Louis XIV., and was built by Louis le Vau. Charenton, the Maison Alfort, with its veterinary school, and the beautiful banks of the Marne, next attract us.

The first station on the line is Villeneuve St. Georges, situate at the confluence of the Yères and the Seine, and at the commencement of the charming valley of Yères, full of trees, fruit, and flowers, and watered by the river from which it derives its name, and which descriptive writers by profession are in the habit of comparing to a silver ribbon. The second station is Montgeron, the proper place to stop at for those who wish to visit the valley which we have just mentioned. The third station is Brunoy, where Talma

lived, in a white house half concealed by the trees, at the back of a luxuriant park. The scenery, houses, and inhabitants of Brunoy are rustic, but natural and agreeable. Melun, the seventh station on the line, is a town of some importance, and is the principal place of communication between Paris and Milly, Malesherbes, Valence, Nangis, and Provins the village of roses—usually confounded with Provence, the land of wine, garlic, and olives. We cross the Seine, shoot past Bois le Roi, salute the trees of the Forest of Fontainebleau, and with diminished speed arrive at our last station.

Those who wish to know the etymology of the word Fontainebleau are requested to choose between the following derivations:—

1. St. Louis had a dog named Bleau. One day the dog was lost in a forest, and was at last found drinking from a spring, which was in consequence called the Fontaine Bleau.

2. Fontainebleau derives its name from the domain of Bréau—how or why, the inventor of the derivation sayeth not.

3. Fontainebleau derives its name from Bleaudus. In some very old documents Fontainebleau is spoken of as Fons Bleaudi. But who or what was Bleaudus?

4. Fontainebleau in the sixteenth century was suddenly christened *Fons bellæ aquæ*, and people who look for the derivation of its name to this barbarous Latin must be capable of mistaking carts for horses.

It has been also suggested, that the mysterious name might have been composed of the words *Fontaine* and *belle eau*; but this derivation is now universally rejected on account of its absurd simplicity.

The origin of the Château of Fontainebleau is also lost in obscurity. It is supposed to date from the eleventh century. The Chapel of St. Saturnin, however, which is one of the earliest constructions, was not built until the twelfth century. It was consecrated by Tho-

mas à Becket during his exile from England. The château owes all its magnificence and importance to Francis I., who, on his return from Italy, collected at Fontainebleau as many Italian painters, sculptors, and architects as he could persuade to leave their country. It is an error, however, to attribute the architecture of the château to Italians alone, it having been proved that the greater part of it was the work of contemporary French artists, whose names have not been transmitted to posterity. The principal Italian artists employed in the construction and decoration of the château, under Francis I., were Rosso, Primaticci, Benvenuto Cellini, Leonardo da Vinci, and Andrea del Sarto. The paintings of Leonardo da Vinci which are seen at Fontainebleau were, however, executed by him in Italy, and it is not certain that he did anything after his arrival at Fontainebleau; where he died, according to an unauthentic legend, in the arms of the king. Andrea del Sarto only painted two pictures, after which he received a commission from the king to go to Italy and purchase a number of paintings. Andrea del Sarto, however, preferred squandering the money with which he had been entrusted,—a course of conduct which is attributed to his foolish affection for his wife. Of course it will be understood that his wife was a woman of recklessly extravagant habits. This feature of Andrea del Sarto's life has furnished Alfred de Musset with the subject of one of his best plays.

We shall not give any description of the interior of the château, for to view it, it is necessary to have the services of a guide, who knows much more of the history of the different rooms and the objects which they contain than we can pretend to do. The visitor will see the room in which Monaldeschi was killed by order of Christina of Sweden, during her residence in the château, an incident on which Alexandre Dumas has founded one of his ninety dramas—the *Salle de Comédie*,

in which Rousseau's *Devin de Village* was performed for the first time—the apartments occupied by Pius VII. during his imprisonment by Napoleon—the table on which Napoleon signed his abdication, and a fac-simile of the document itself—the Horse-shoe Staircase, from which he took his farewell of the Old Guard in 1814—and the court-yard of the White Horse, in which he reviewed the same soldiers once more on the 20th March, 1815.

In the gardens of Fontainebleau it is essential to visit the pond (*étang*) and feed the celebrated carp, who are supposed, by the credulous sight-seer, to have existed since the time of Francis I., while those whose capacity of belief is more moderate, content themselves with thinking that the present inhabitants are only the descendants of the piscine contemporaries of the founders of Fontainebleau. All that we can state positively with regard to those carp is, that they have the appetites of aldermen, and that they exhibit all the voracity which the provincial journalist loves to attribute to the pike.

The circumference of the Forest of Fontainebleau measures about sixty-three miles, and it is asserted that the collective length of the different roads and paths which traverse it in every direction amounts to 1200 miles. In spite of this, there are guide-books in existence which are intended to show the traveller how he may see the whole of the Forest of Fontainebleau in a few hours. In our opinion, there are only two ways of visiting this forest.

The first is to procure a guide (he will charge about two francs an hour), and let him take you wherever he thinks fit. Be perfectly certain that he will point out to you all the remarkable sites, every rock and every tree to which a legend is attached, and that, if you do not stop him, he will even go so far as to narrate the legend itself. Horses, donkeys, and vehicles of every description, can be obtained at Fontainebleau, and

those who have sufficient time should make their guide conduct them to Thomery, which produces the celebrated grapes called Chasselas, and to Barbizon, the head-quarters of the numerous artists who make the Forest of Fontainebleau their museum of natural pictures.

The second plan for visiting the forest is better still, but can only be recommended to the lovers of the unforeseen: it consists in walking or riding boldly into the forest until you lose your way, and then in getting surprised at each turning in your endeavour to find it again by the appearance of some fresh scene or object of beauty. The roads of the forest abound in sign-posts, so that when you seriously make up your mind to return to Fontainebleau there is no difficulty in doing so.

FROM PARIS TO ENGHEN AND MONTMORENCY.

ST. OZEN, ST. DENIS, MONTMORENCY, ENGHEN.

We reach Enghien by the Northern Railway, the terminus of which is close to the Place Lafayette. On leaving the station we see behind us the height of Montmartre, cross the plain of St. Denis, the scene of the Parisian shopkeepers' attempts at sporting, pass the Park and Château of St. Ozen, once the property of Madame de Pompadour, and arrive at St. Denis, which is the first station. The Church of St. Denis, which is the burial-place of the French kings, must of course be visited. The *suisse* will perform the office of guide. Enghien is celebrated for its lakes, its villas, its baths, its balls, and for being generally a kind of imitation of a Pyrenean watering-place. Montmorency is close to Enghien, and is reached by omnibuses, which start from the station at Enghien on the arrival of each

train. The Ermitage at Montmorency was the residence of J. J. Rousseau, and it was there he composed the *Nouvelle Héloïse*. The Ermitage was afterwards inhabited by Gretry. Montmorency is a charming place, and the numerous visitors who come there on Sundays only make it amusing without being at all able to vulgarise it. The *ouvrières* and shop-girls of Paris have taken Montmorency under their especial patronage, and no one can have a bad opinion of them on that account. The chief amusements of these young ladies consist in riding on donkeys and eating cherries ; the two operations being, if possible, performed at the same time.

FROM PARIS TO ST. GERMAIN.

The terminus of the St. Germain Railway is in the Rue St. Lazare. Its principal stations are Asnières, Rueil, and St. Germain, at which the château and park are worth visiting, and from which a magnificent view of Paris is obtained. To visit the palace the services of a guide are necessary, and he will of course point out all the objects of interest.

FROM PARIS TO AUTEUIL.

The railway to Auteuil is convenient for persons wishing to visit the Bois de Boulogne without going through the Champs Elysées. It has stations at Neuilly, Passy, and Auteuil ; and also at intermediate places. The terminus is in the Rue St. Lazare.

FROM PARIS TO SCEAUX.

The terminus of the Sceaux Railway is at the Barrière d'Enfer, outside the Luxembourg Gardens. Sceaux and Fontenay-aux-Roses are two pretty villages near Paris, without other interest than that which they obtain from their natural beauty.

VINCENNES.

Omnibuses to Vincennes start every ten minutes from the Place de la Bastille. To see the interior of the Château of Vincennes it is necessary to write for permission to *M. le Commandant de l'Artillerie du 1er Arrondissement, Vincennes*. The Forest of Vincennes is very interesting. Close to Vincennes is St. Mandé, where Armand Carrel was shot in his unfortunate duel with M. de Girardin.

ECOUEN.

Ecouen is about ten miles from Paris. It is worth visiting for the sake of its château, and can be reached by coaches which start from the Rue du Faubourg St. Denis, 47.

ORIGIN OF PARIS AND THE PARISIANS.

THE historians of the sixteenth century, unable to discover the origin of the word Paris, determined to invent it, and accordingly composed the following legend:—

“After the destruction of Troy, Francus, the son of Hector, became king of Gaul, and after building Troyes in Champagne, founded the chief town of the Parisians, to which he gave the name of Paris, in honour of his handsome relative.”

The inventors of the above fable have gone so far as to compose the genealogies and relate the illustrious actions of the Trojan princes whom they place on the throne of Gaul, but their history is equally uninteresting and unauthentic.

Dulaure supposes that the *Parisii*, or Parisians, were a tribe of Belgic origin, who were obliged to solicit permission from the powerful *Senones* to establish themselves on the banks of the Seine. Scarcely half a century had expired from the time of their establishing themselves when Julius Cæsar entered Gaul, and the old men among the *Parisii* still preserved the recollection of the fact, and of the conditions upon which the *Senones* had granted them their territory. It is impossible to establish any very great antiquity for the Parisians, as no writer anterior to Cæsar makes any mention of them.

The territory of the *Parisii* was traversed by the

Seine, which formed five islands at the point where Paris was afterwards built. The largest of these islands was called *Lutetia* (a name which Herne has adopted as the title for his admirable collection of Parisian letters), and subsequently the island of the *Cité*. The extent of this island was then a fifth part less than at the present day.

When the *Senones* and other powerful tribes refused to contribute supplies to the Roman army, Julius Cæsar, hearing that the *Parisii*, although dependent upon the *Senones*, did not share their antipathy to the Romans, summoned deputies from the various tribes to assemble in *Lutetia*. He declares that the *Parisii* were always devoted to his interests, although it was probably only their weakness which prevented them from resisting him. Soon after the assembly of deputies had been held in *Lutetia*, the *Parisii* joined their neighbours in attacking the invader, although the number of soldiers sent by them, compared with that furnished by the principal tribes, was only in the proportion of two to twenty-five. It is evident, then, that at the period of the occupation of Gaul by the Romans, the *Parisii* were among the weakest of the tribes inhabiting it.

Between the years 358 and 360, during the residence of the Emperor Julian, *Lutetia* obtained certain privileges, and was formed into a city, to which the name of *Parisii* was given. Julian appears to have been much attached to the Parisians, and says, in speaking of them to the inhabitants of Antioch:—"If they worship Venus, they look upon the goddess as presiding over marriage; if they adore Bacchus, and use his gifts largely, the god is to them the father of joy, who, with Venus, contributes to procuring them a numerous progeny. Among them is seen neither insolence, nor obscenity, nor the lascivious dancing of your theatres."

After the invasion of the Franks, Chlodivech, or Clovis, the son of Childeric, took up his residence at Paris, and made it the capital of his states. He died in

511, and was buried in the church of St. Peter and St. Paul, afterwards called the church of Ste. Geneviève, and on the site of which the Panthéon now stands. Most of the Roman constructions were destroyed by a fire which took place in 574, and many of the buildings which escaped this first conflagration fell victims to a second, which occurred in 586.

Paris was not burnt again until the year 861, when the Normans invaded the city, and committed all kinds of ravages. In 885 Paris was alarmed by the re-appearance of the Normans, who sailed up the Seine, and asked permission to sail past the city, promising if they were allowed to do so, that they would commit no sort of harm. As it was impossible for their boats to go further up the river without destroying a bridge (*le Grand Pont*), the desired permission was refused, and they accordingly laid siege to the city. A year afterwards they raised the siege, in consideration of a sum of fourteen hundred silver marks being paid to them; but as they had only agreed to discontinue their attack on the capital, they considered that they would be committing no breach of faith in laying waste the lands watered by the upper Seine, the Marne, and the Yonne. The only difficulty consisted in the passage of the bridge, which they had bound themselves to respect, and they at last satisfied their consciences and their love of plunder by taking their boats out of the water, carrying them along the shore about two thousand paces, until they had passed Paris, relaunching them, sailing up the river, and ravaging the plains on each side.

The fourteen hundred marks, in return for which the Normans had consented to raise the siege of Paris, had not been paid to them in money. They had consented to take a promissory note of the period, at twelve months' date; and in 887, when the document in question became due, the Norman forces descended the

Seine for the purpose of presenting it. The Parisians were sufficiently prudent to satisfy the claims of the Normans without delay, after which the latter returned to their work of plunder.

In 890, the Normans, having obtained sufficient booty, again descended the Seine; but at Paris met with the same obstacle which had impeded their passage four years previously. They had recourse to the same means which they had before adopted; sailed towards the mouth of the river, and returned no more to the capital.

Paris was attacked in 978 by the Emperor Otho II., who burned down one of the northern faubourgs, and was returning thanks to Heaven for his great success when his soldiers were assailed by the united forces of Lothaire, king of France, Count Hugues Capet, and Henry, duke of Burgundy. Not only was the *Te Deum* interrupted, but the thanksgivers were put completely to flight and deprived of all their baggage.

Hugues Capet, after his usurpation of the throne, continued to reside in Paris, died there, and was buried at St. Denis.

His son Robert enriched Paris with many works of architecture; amongst others, the Palais de la Cité, and the church of St. Germain l'Auxerrois. By way of counterbalancing the small amount of good which he himself did, Robert married Constance, daughter of the Count of Provence, who was so false, that, in the words of the Bishop Fulbert, "You could never count upon her word, unless she promised to do something wrong." When thirteen canons were condemned to be burnt to death upon a charge of Manicheanism, the queen waited at the door of the church until her confessor, who was among the accused, was dragged out, when she threw herself upon him and tore one of his eyes out.

During the reign of Robert and his immediate successors, Paris suffered from every kind of calamity;

famine, civil war, and the plundering excursions of the nobles. In 1041 the *Trêve de Dieu* was decreed, by which the nobles were authorised to make war, plunder, burn, and massacre during only three days and two nights in each week, and forbidden to do so for the remainder of the seven days. The unjust restrictions contained in the *Trêve-Dieu* of course raised a considerable outcry among the Conservative party and *parti de l'Ordre* of the period, and Paris appears to have been made exempt from its application.

Under Louis VI. some signs of approaching civilisation appeared, and numerous schools were established, the most celebrated of which was that of Abailard. Pierre Abailard attempted to open a school of rhetoric in Paris, but was prevented, and obliged to change the scene of his exertions for Melun. At Melun the opposition was more severe than it had been in the capital, whither he accordingly returned, and commenced a course of dialectics with immense success in 1118. After the misfortunes to which he chiefly owes his celebrity, and which he fully deserved, Abailard retired to the cloister of St. Denis, but at the earnest solicitations of his pupils opened a new course of instruction at Provins. Soon afterwards he was accused of having made some errors with regard to the Trinity; and after justifying himself before the council of Soissons again retired to a monastery, from which the entreaties of his pupils drew him once more. Abailard is said to have had as many as three thousand pupils; and soon after his death the number of students in Paris had so increased, that, according to a writer of the twelfth century, their number was greater than that of all the rest of the population.

During the reign of Philip Augustus the Gothic architecture was introduced, and considerable progress was made in the construction of the cathedral of Notre Dame. Two years after the ascent of this king to the

throne (1182), the chief altar was consecrated, the first stone of the edifice having been laid nineteen years previously.

Philip Augustus was the first king who contributed anything to the support of the hospital known as the Hôtel Dieu. "We give to the *Maison de Dieu* of Paris (he says in a letter), for the sake of the poor who are there, all the straw of our chamber and house in Paris, whenever we go anywhere else to sleep." This letter proves that if the king was not munificent, he was certainly not luxurious.

Saint Louis conferred on the hospital more solid benefits than those of Philip Augustus, and it had considerable privileges granted to it in 1321 by Charles V. It was also under the reign of St. Louis that the schools of Paris were first incorporated as a university.

In 1356, immediately after the capture of King John at the battle of Poitiers, Paris was fortified and surrounded with a wall, which it required four years to complete.

In 1357, barricades were first erected in Paris. The honour of their invention is due to Etienne Marcel, *prévôt des marchands*, who headed an insurrection against the Dauphin, and who, for the first time in France, ventured to question the unlimited authority of princes. An experience of nearly five hundred years has enabled the Parisians to improve immensely upon the primitive barricades of Etienne Marcel, which consisted for the most part in iron chains hung across the streets.

Twelve years after the erection of the first barricade in Paris the first stone of the Bastille was laid.

From 1421 until 1436, Paris and a great part of the provinces of France were under the dominion of the English, the governor of Paris being the Duke of Clarence.

In 1429, the Maid of Orleans besieged Paris at the

head of twelve thousand men, but without success. In 1437, Paris having been taken from the English, Charles VII. made a triumphal entry into the city ; and during his progress was gratified with the representation of various " mysteries," among which the most successful is said to have been *the battle of the seven capital sins against the three theological virtues and the four cardinal virtues*.

In 1470, printing-presses were first established in the college of the Sorbonne ; and in 1535 Francis I., the " father of letters," as he is often called, suppressed all the printing-offices throughout the kingdom, and prohibited printing of every kind on pain of death. In the following year he ordered the parliament to send him twenty-four persons, from whom he could select twelve to be alone entitled to print in Paris, *provided they printed no new compositions*. It is seen from this that the censorship in Paris is upwards of three hundred years old.

During the reign of Louis XI. the École de Médecine was organised at 15 Rue de la Bûcherie. Operations were performed there on living patients ; but it was not until long afterwards that surgeons were allowed to dissect dead subjects. During many of the succeeding reigns surgeons and physicians were bound by numerous oppressive restrictions ; and even in the reign of Henry II. (1547) a decree (which, fortunately, for medical practitioners, has long been repealed,) was issued, setting forth, that " when persons had died through the fault of their physicians they should be informed against, and dealt with like any other homicides."

In 1564, Catherine de Medicis commenced building the palace of the Tuileries. The Protestants, in spite of the persecutions of Francis I. and Henry II., had now become an important, religious, and political party ; and in 1565 the Pope arranged the celebrated interview at Bayonne, when the Duke of Alba, as representative

of the King of Spain, met Catherine of Médicis and Charles IX. of France. "There," says De Thou, "they deliberated on the best means of delivering France from the Protestants, who were looked upon as a contagious evil; and they adopted the plan of the Duke of Alba, which was that of King Philip, and which consisted in taking the heads of the principal chiefs, adopting the model of the Sicilian Vespers, and massacring all the Protestants." In consequence of rumours reaching the ears of the Protestants, as to the intentions of the enemy, the French version of the Sicilian Vespers was postponed: the war between the Huguenots and Protestants broke out again, and lasted until 1570.

At two o'clock in the morning of Sunday, the 24th of August, 1572, the day on which the Catholics celebrate the fête of St. Bartholomew, the king gave the order for the tocsin of St. Germain l'Auxerrois to be sounded, and the massacres in the neighbourhood of the Louvre commenced. Coligny was one of the first victims, and immediately after his murder the bell of the Palais (in the Cité) replied to that of St. Germain l'Auxerrois, when the massacre became general. Jean Goujon was killed on the scaffolding of the Louvre, when he was at work upon the bas-reliefs. The king, from one of the windows of the Louvre, urged on the soldiers, and commanded them to show no mercy. As soon as it was day he had himself supplied with loaded carbines, and from a room which overlooks the Seine fired upon the unfortunate persons who, having escaped the swords of the executioners, were endeavouring to save themselves by swimming across the river. In the words of Brantôme, "he cried incessantly, 'Kill, kill!' and would save no one excepting his principal surgeon, Ambroise Paré." The motive of the king's extending his clemency to the surgeon is found in the fact, that his majesty was at the time suffering from a malady of a painful nature. "The town," says De Thou, "was one spectacle of

horror and carnage. All the streets and thoroughfares resounded with the noise which these savages made, running about on all sides to pillage and massacre. From every quarter the groans were heard of persons stabbed, or on the point of being stabbed. Nothing was seen but dead bodies thrown from the windows and rooms, and court-yards full of corpses, which were also dragged brutally along the gutters and through the mud. The streets were so full of blood that it ran in torrents. An innumerable multitude of persons were massacred; men, women, and children, and many women who were with child."

On the Monday and Tuesday the massacre was continued with unabated activity, and indeed did not terminate until the end of the following month. On the 5th of September the king sent for Pezou, one of the captains of Paris, and asked him whether there still remained any Huguenots in the town. Pezou replied, that on the previous day he had thrown a hundred and twenty into the river, and that he should throw as many more into it on the following night. The king *laughed*, and sent him away. De Thou estimates the number of persons slaughtered in Paris on the first day alone at two thousand, and other writers estimate the number of persons killed during the three first days of the massacre at ten thousand. The Seine was filled with carcasses, and threw up many of them on its banks. It appears from the records of the Hôtel de Ville, that on the 9th and 13th of September grave-diggers were sent to inter the bodies which were lying on the banks at Chaillot, and on those of Auteuil and St. Cloud. The bodies in question amounted to about eighteen hundred, but a much larger number were carried further down the stream. Altogether, it is supposed that eight or nine thousand persons were massacred, independently of those who were massacred according to legal forms, those who were massacred after the 13th of September,

and those who were massacred without being thrown into the river. It was of course pretended, as is usual on all such occasions, that the *coup* had been made in order to anticipate one which had been prepared against the king by the Huguenot party.

On the 20th of October, two months after the commencement of the massacres, two Protestants who had contrived to conceal themselves were discovered, and hanged at the Place de Grève. "The king," says Brantôme, "wished to see them die, and as the execution took place at night he had torches lighted and placed near the gallows, in order that he might contemplate their countenances and features."

The success of the massacre was celebrated at Rome with masses, thanksgivings, and rejoicing. The Pope even caused a medal to be struck in honour of the exploit. This medal bore on one side the inscription, "*Ugonotorum Strages, 1572;*" and on the other, "*Gregorius XIII. Pont. Max. an. 1.*"

In spite of the massacre of St. Bartholomew's day, the Huguenot party was not destroyed. The League was formed for the purpose of crushing it for ever. A conspiracy was formed against Henry III., barricades were erected in the streets, and the League and their supporters at last drove the king from the city. Henry III. joined the Protestants, but before he could avenge himself on the insurrectionists he was assassinated by the monk Jacques Clément.

The reign of Henry III., apart from the civil and religious wars, is remarkable for the progress which took place at Paris in the drama. In 1548, the *Confrères de la Passion* had been allowed to establish themselves in the Hôtel de Bourgogne, and obtained various privileges upon condition that they would play no pieces taken from the Old or New Testament. They commenced dramatising the romances of chivalry, and met with some success; but in 1576 were obliged to petition the

parliament to interrupt the performances of an Italian company, who were acting in Paris to the injury of native talent. The Italians had already displeased the *procureur-général*, who complained that their prices of admission were "four, five, and even six sous a-head," —prices which he goes on to qualify as "excessive and unusual sums." The result of the application from the Hôtel de Bourgogne was the closing of the Théâtre Italien.

The following is a list of some of the pieces which were performed in Paris during this period:—

The new and recreative farce of the physician who cures all sorts of diseases.

The new farce of the women who prefer following bad advice and living at their pleasure to learning useful things.

The new farce of Antichrist, three women and two fishwomen.

The joyous and recreative farce of the woman who asks her husband for her arrears.

The new farce of the debate before Cupid, between a young monk and an old gendarme, about a girl.

The serious drama was represented by such pieces as *Huon de Bordeaux* (founded upon a romance), the *Mystery of the knight who gives his wife to the devil*, and the *New morality of a poor village-girl, who prefers having her head cut off by her father to being violated by her lord.*

After the assassination of Henry III. the King of Navarre took the title of Henry IV., and besieged Paris. On the 20th of June, 1590, the effects of famine were felt in the city, and although a ship of silver and a lamp were offered to Notre Dame de Lorette, the scarcity continued to increase. Priests walked about the streets barefooted, and the churches were kept open all night; but even this did not produce abundance.

A few days afterwards the Archbishop of Lyons and

the Ambassador of Spain, passing by a crowd of people who were dying of hunger, threw them handfuls of coin ; but the people replied, that what they wanted was bread, and not pieces of money.

On the 25th of June it was determined that all the religious houses should be visited, in order that it might be ascertained how much provisions they contained. The Rector of the College of Jesuits made a more decided opposition to this proceeding than any other of the priests, though all objected to it. "The Jesuits," says L'Estoile (*Journal de Henri IV.*) "had a sufficient quantity of corn and biscuit to last them for more than a year, a quantity of salt meat, vegetables, and other provisions, and a greater quantity than the four best houses in Paris. All the houses of the ecclesiastics contained provisions beyond what was necessary for them for half a year."

A census was taken, from which it appeared that there were twelve thousand three hundred poor families in Paris, out of which seven thousand three hundred had money, but could find no corn to buy with it. "Thus," says Dulaure, "Paris contained two kinds of poor ; some without bread and without money, the others with money and without bread.

Two thousand horses and eight hundred asses or mules were slaughtered, and their flesh sold at a very high price.

All the cats and dogs were ordered to be carried to particular quarters, where they were cooked, and their flesh distributed to the poor, with an ounce of bread to each person. Some of those persons who had plenty of money and no food purchased three thousand of the skins of these animals, but while they were being carried to their houses the starving people seized and devoured them.

In the meantime Paris was closely besieged by the king's army.

The streets were every morning full of persons who had died of starvation in the night. In three months thirteen thousand persons died of hunger.

On the 23d July, Henry IV. gave permission to three thousand inhabitants of Paris to leave the city in search of food. On the 27th July a deputation from the inhabitants of Paris waited upon the Duke of Nemours, who was acting as governor, to represent to him that thirty thousand persons had already died of hunger, and to solicit provisions, or permission to surrender to the King of Navarre. Neither the provisions nor the permission could be obtained.

Henry IV., after he had become a convert to the Catholic religion, obtained possession of Paris. He continued the gallery of the Louvre, the Tuileries, and the Pont Neuf. He also enlarged and strengthened the Arsenal, to which he was proceeding to pay a visit when he was assassinated.

During the reign of Louis XIII. many of the edifices which at present adorn Paris were erected. The interior of the "*Dôme Oriental du Val-de-Grâce*," which excites Victor Hugo's admiration in the present day, and which was praised in an admirable poem by the great comic dramatist of France, was painted by Mignard, and the building itself was erected by Anne of Austria. The Luxembourg was built by Marie de Médicis; the Palais Cardinal, or Palais Royal, by Richelieu. At this period the Cité and the Quartier Latin were the principal parts of Paris, and the popular promenade was the Pont Neuf. The theatre now began to assume a regular form, and in 1636 Corneille's *Cid* was produced at the theatre of the Palais Cardinal. The French Academy was formed about this time, and commenced its career by condemning Corneille's masterpiece. The *Diable à Paris* justly observes, that it has since fully kept up the character which it established for itself by this first of its acts.

After the wars of the Fronde, which marked the

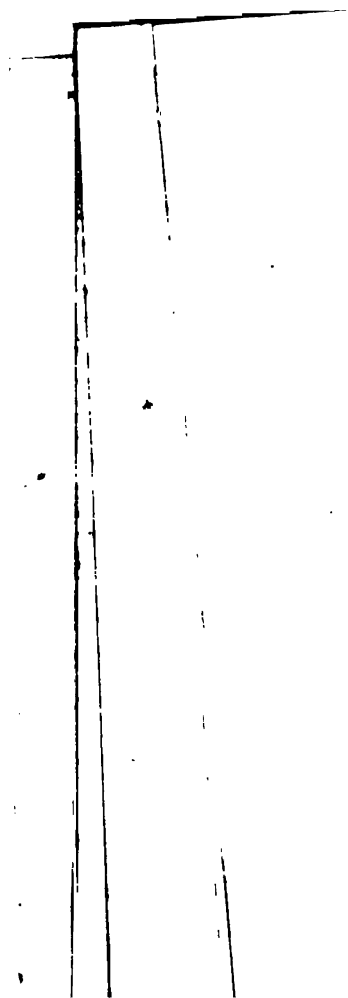
beginning of Louis the Fourteenth's reign, the improvements in the capital were again continued. The Invalides, the Observatoire, the Place Vendôme, the Place des Victoires, the Portes St. Martin and St. Denis, date from this period.

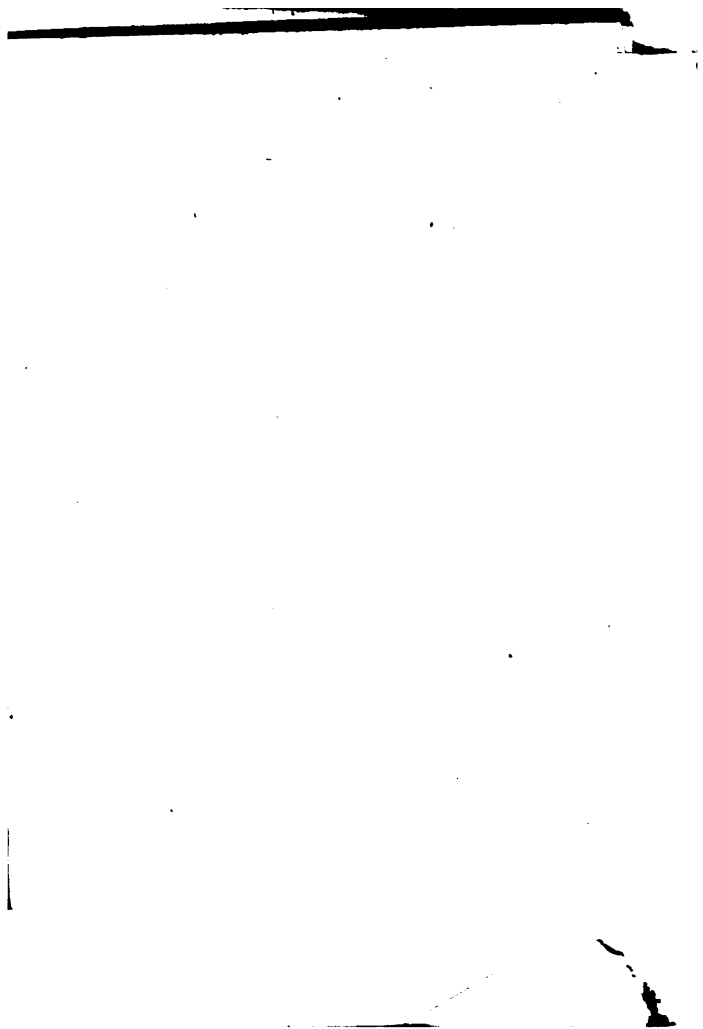
The Place de la Concorde was formed by Louis XV., whose name it originally bore. Law the financier lived during this reign, in an hôtel in the Rue Richelieu, which has since been converted into the National Library.

A large number of theatres (*Théâtres Français, de l'Odéon, de la Porte St. Martin, Favart, Feytaud, &c.*) were built while Louis XVI. was on the throne; but during the Revolution nothing was constructed except barricades.

During the various restorations, revolutions, republics, insurrections, and usurpations which have occurred since the downfall of the first empire, numerous architectural designs of Napoleon Bonaparte have been completed, and many new ones have been commenced.

The present Emperor is now carrying out the improvements commenced by the Republican Government of 1848. The extension of the Rue Rivoli to the Hôtel de Ville has been effected; and it appears probable that the Louvre will at last be completed.





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